

FINE ART



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PART OF THE BONHAMS NETWORK



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FINE ART



LIVE AUCTION 921

Monday 10 June 4 pm

PREVIEW

Thursday 6 June 11 am - 6 pm

Friday 7 June 11 am - 5 pm

Saturday 8 June 10 am - 4 pm

Sunday 9 June 10 am - 4 pm

or by appointment

BRUUN RASMUSSEN

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Join Exciting Talks During the Preview!

Thursday 6 June 11 am–6 pm

11 am Opening of Preview

3–6 pm Bubbly and Music

4 pm Talk: “Skagen Seen With New Eyes”

by cultural critic and author Lilian Munk Rösing, based on art works from the “Northern Light – the Artists’ Colony at Skagen” Auction.

Friday 7 June 11 am–5 pm

3 pm Talk: “Antique Silver on the Dinner Table”

by specialist in antique silver and royal collectibles Martin Hans Borg.

Saturday 8 June 10 am–4 pm

1 pm Talk: “Pocket Watches – Why Collect Them, and What Directions Can You Go in as a Collector?”

by master watchmakers Rune Bakkendorff and Søren Andersen in conversation with our watch specialist Frederik Plum.

2 pm Talk: “Danish Friendship Portraits from Rome”

by art dealer Peter Titelbech about Circolo Scandinavo’s collection of more than 70 portraits by Danish and Nordic artists who, from the early 1800s and up to around 1880, were drawn to Italy and not least the capital Rome.

Freshly ground coffee will be served by Oliver from Amiga Coffee on all the days.



DAYS OF SALE

Monday	10 June		
	4 pm	Fine art	1 - 119
	7 pm	Northern Light - the Artists' Colony at Skagen	121 - 191
Tuesday	11 June		
	1 pm	Asian art	192 - 257
	3 pm	Antiques - decorative art, furniture and carpets	258 - 358
	5 pm	Modern art	
Wednesday	12 June - The Art of Luxury		
	3 pm	Handbags	561 - 591
		Jewellery	592 - 764
	7 pm	Wristwatches	765 - 826
Thursday	13 June		
	4 pm	Modern decorative art and design	
	6 pm	Fine spirits - Online Auction at bruun-rasmussen.dk	
	8 pm	Champagne - Online Auction at bruun-rasmussen.dk	

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams' international customers can also bid at selected Bruun Rasmussen Live Auctions via Bonhams' website: bonhams.com

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 26 JUNE

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 26 June at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 28 June. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

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FINE ART

Monday 10 June 4 pm

Lot 1 - 119





1

1

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Grazing deer in a clearing in the forest. Signed with monogram and dated 1860. Oil on canvas. 62 x 85 cm.

DKK 40,000–60,000 / € 5,350–8,050



2

2

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Summer day in the garden at Iselingen. Signed with monogram and dated 17 June 1853. Oil on canvas. 31 x 53 cm.

On the stretcher the following information, i.a.: "af Skovgaard. Iselingen midt juni 1853. Figurscene: Carl Hall, lille Holger Hall og barnepigen med Per og Michala Aagaard og Sanne Grotschilling" (By Skovgaard. Iselingen Mid June 1853. Scene with Carl Hall, the infant Holger Hall and the babysitter with Per og Michala Aagaard and Sanne Grotschilling).

Provenance: Councillor (etatsråd) Hammerich Iselingen. Remains of a label on the stretcher: Tilhører Prof[mangler] Hamm (Belongs to Prof[missing] Hamm).

Professor Martin Hammerich (1811-1881) was among other things headmaster at Borgerdydsskolen (the civic virtue school) in Christianshavn and a writer of literary history. In 1841, he married Anna Mathea Aagaard (1820-1904), whose family owned Iselingen manor. The manor was handed over to Martin and Anna Hammerich in 1867.

An almost identical painting from the same year with the same dimensions belongs to the Vordingborg Museums. This illustrated in Jesper Brandt Andersen (ed.), "Martin Hammerich - Kunst og dannelse i Guldalderen", 2011, fig. 17 p. 218, and it can be seen in an interior photo from the north wall in the Living Room at Iselingen, fig. 26 p. 226.

DKK 30,000-50,000 / € 4,000-6,700



3

3

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

"Fra Falsters Kyst". View from the coast of Falster. In the background Væggerløse church. Unsigned. Dated 22/6 59. Oil on canvas laid on panel. 34 x 46 cm.
Exhibited: Foreningen for National Kunst, "Vilh. Kyhn 1819-1903 Hundredaarsudstilling", 1919 no. 101.

Provenance: The collection of privy Councillor Aage Bramsen. The collection of manager Hans Tobiesen, his auctions, part II, Winkel & Magnussen 386, 1954 no. 31. Bruun Rasmussen auction 381, 1978 no. 64, ill. p. 45. Bruun Rasmussen auction 727, 2003 no. 1210.

DKK 30,000-40,000 / € 4,000-5,350

4

VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

View from a lakefront with children fishing. Signed with monogram and dated 1878. Oil on canvas. 48 x 38 cm.

Provenance: Bruun Rasmussen auction 435, 1982 no. 89.

DKK 30,000-40,000 / € 4,000-5,350

5

ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

"Røde Aakander fra Mosebakkens Have". Red water lilies from the garden of Mosebakke. Signed with monogram and dated 1907. Oil on canvas. 51 x 69 cm.

Exhibited: Charlottenborg 1908 no. 100.

Provenance: Merchant M. Clausen (1908).

DKK 30,000-40,000 / € 4,000-5,350



4



5



6

6

THEODOR PHILIPSEN

b. Copenhagen 1840, d. s.p. 1920

Cattle at Vanderens Vænge near Hollænderbrønden on Saltholm. Summer 1915. Signed with monogram. Oil on canvas. 54 x 73 cm.

The present painting is close in composition to no. 935 and 937 in Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016. The heifer to the right is different.

The present painting will get number BFI 935a in the catalogue raisonné.

DKK 25,000–30,000 / € 3,350–4,000

7

ARR

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

Birds flying over a landscape. Signed with monogram and dated 29. Oil on canvas. 41 x 49 cm.

DKK 40,000–50,000 / € 5,350–6,700

8

ARR

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

Long-tailed ducks on the sea. Signed with monogram and dated 42. Drawing ink and watercolour on paper laid on paper. Sheet size 46 x 56.6 cm.

DKK 30,000–40,000 / € 4,000–5,350



7



8



9

9

KRISTIAN ZAHRTMANN

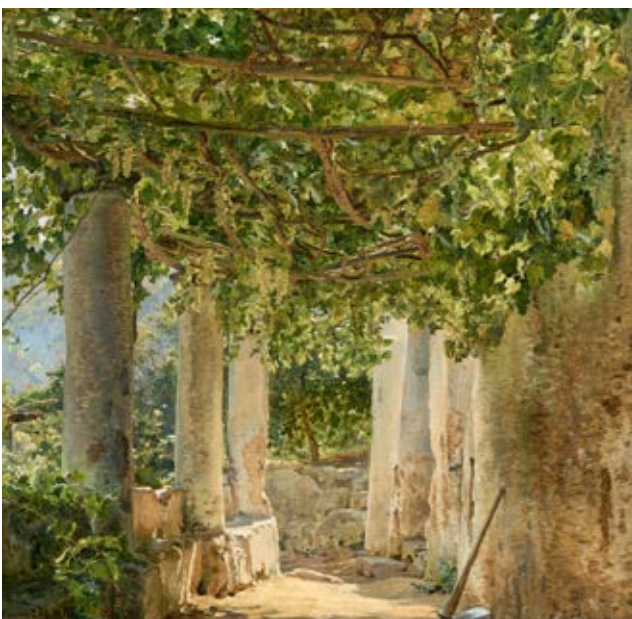
b. Rønne 1843, d. Copenhagen 1917

"Bytrappen op til Civita d'Antino. En Kone læner sig op ad Muren ved Foden af Trappen. Solskin". The village stairs of Civita d'Antino. A woman stands leaning against the wall at the foot of the stairs. Sunshine. Signed with monogram and dated 1909. Oil on canvas. 47 x 67 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 632.

S. Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 1022, mentioned pp. 434-435.

DKK 30,000-40,000 / € 4,000-5,350



10

10

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

View from a sunny loggia, Capri. C. 1875. Signed J. la Cour Capri 26. Aug. and indistinctly dated. Oil on canvas. 45 x 47 cm.

DKK 20,000-25,000 / € 2,700-3,350



11

11
CONSTANTIN IVANOVICH GORBATOFF

b. Stavropol 1876, d. Berlin 1945

View from Capri. Signed C. Gorbatoff. Oil on canvas. 65 x 81 cm.
Provenance: Acquired by the present Danish owner in 2020. Was formerly owned by a family for three generations, living in Ortmarschen, Hamburg.

Photograph from around 1952 with the living room in Ortmarschen with the painting on the wall.

DKK 400,000–500,000 / € 53,500–67,000





12

12 ANDERS ZORN

b. Mora 1860, d. s.p. 1920

"Flicka i Alger". Girl in Algiers. Signed Zorn. Drawing ink on paper. Visible size 24 x 15.5 cm.

The young girl may have been carried out during Emma and Anders Zorn's trip to North Africa in 1887.

DKK 60,000–80,000 / € 8,050–10,500

13 EMANUEL A. PETERSEN

b. Frederiksberg 1894, d. Farum 1948

View of a Greenlandic fiord lit up by the midsummer sun. Signed and dated Emanuel A. Petersen Jakobshavn 1936. Oil on canvas. 110 x 161 cm.

Exhibited: Gothenburg Museum of Art, "Målningar från Grönland Emanuel A. Petersen", 1937.

Provenance: Bruun Rasmussen auction 876, 2017 no. 86.

DKK 30,000–40,000 / € 4,000–5,350



13



14

14

BRUNO LILJEFORS

b. Uppsala 1860, d. Stockholm 1939

From the Swedish archipelago. Pink clouds are reflected in the water. Signed and dated Bruno Liljefors 1877. Oil on canvas. 45 x 64 cm.

Provenance: The artist's wife Signe Liljefors, née Olofsson. They were married in 1895. Their daughter Barbro Liljefors (1899–1949).

DKK 80,000–100,000 / € 10,500–13,500

15

J. E. C. RASMUSSEN

b. Ærøskøbing 1841, d. The Atlantic Ocean 1893

An Inuit family in front of their igloo, Greenland. Signed and dated J. E. C. R. 1871. Oil on canvas. 42 x 35 cm. DKK 30,000–40,000 / € 4,000–5,350



15

"Landskab". Landscape. A bare oak tree. Signed with monogram and indistinctly dated. Oil on canvas. 101 x 122 cm.

Exhibited: Den Frie Udstilling 1902 no. 44, here dated 1902. The Nivaagaard Collection, "Symbolismen i dansk kunst", 1993 no. 36, here entitled "Egen i Landskab" (The oak in a landscape) and dated 1902-3. The Skovgaard Museum, Øregaard Museum & Næstved Museum, "Svend Hammershøi - en kunstner og hans tid", 2008, here entitled "Landskab 1902" (Landscape 1902) and dated 1902.

Literature: Tove Jørgensen, "Svend Hammershøi 1873-1948, Maler og formgiver", 1990, mentioned pp. 25-26 and 134, ill. p. 25 fig. 16. Here dated Jan.-Feb. 1902.

Anne-Mette Villumsen, Iben Overgaard & Sidsel Maria Søndergaard (ed.), "Svend Hammershøi - en kunstner og hans tid", The Skovgaard Museum, Øregaard Museum & Næstved Museum, 2008, mentioned pp. 25, 127-130, ill. pp. 10-11, 26, 127.

Provenance: Bruun Rasmussen auction 172, 1964 no. 83.

During the work on the present painting, Svend Hammershøi wrote the following in his diary on 27 January 1902: "The oak stands in the foreground of the painting in the left half, the old giant is standing on a hill surrounded by a circle of large mighty stones, here is a wide view of a great landscape (I hope it will look really big in the painting). The motifs for this landscape are almost taken from Refsnæs." (quoted from Tove Jørgensen, "Svend Hammershøi 1873-1948, Maler og formgiver", 1990, pp. 25-26).

Svend Hammershøi has repeated the motif in a later pencil and ink drawing from 1908, which can be found at the Museum at Koldinghus (Inv. No. 01449X14904).

From the mid-1890s to the beginning of the 20th century, Hammershøi was particularly interested in the magnificent Danish landscape with the traces that history had left in it: "It is from this period, the two main works Landscape 1901 and Landscape 1902 [present painting] originates. Both show slightly hilly landscapes, where a leafless tree stands in majestic solitude in the foreground. The faint green and grey hues create a melancholic impression, where you can imagine the wind rushing coldly over the ground and the bare branches are trembling. Rikard Magnussen writes about Hammershøi's works from this period: "They were landscapes of a quietly melancholic character, with leafless trees in hazy silhouette against misty grey air and vast, lonely, grey-green surfaces of earth, sometimes further emphasized in the mood by a dolmen or a similar, weather-beaten, Nordic ancient monument." The paintings show the strenght and weakness of nature. The trees are big, but without their leaves one can be left wondering whether they are dead and are standing as hollow trunks, or whether they will burst into full leafage with the coming of spring. There is a moving play between the beautiful and the sad, between the down-to-earth and the symbolic in the trees' powerful statements about life." (Anne-Mette Villumsen, "Et træ er et træ er et træ" in "Svend Hammershøi - en kunstner og hans tid", 2008, p. 127).



16

About Svend Hammershøi's early tree motifs, Henrik Wivel writes: "Svend Hammershøi's early motivic fondness for trees [...] never fades away. [...] The undulating movement of the bare trees against the grey sky appears as a kind of raster of impermanence, with which the artist inscribes his art in the existential allegory. In his work, the tree becomes an image of life in the face of death, striving in the face of leaf fall, growth in the face of decay - a motif that also left a lasting mark in his ceramic works. The artist was aware of this relationship, and in the formative years he tried to mythologize it and anchor it symbolically." (Henrik Wivel, "Åndemusik" in "Svend Hammershøi - en kunstner og hans tid", 2008, p. 25).

DKK 40,000–60,000 / € 5,350–8,050



17

17

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

“En aftenstund ved Nemisøen”. An evening at Lake Nemi. Signed and dated J. la Cour Roma 1866. Oil on canvas. 103 × 131 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 156.

Exhibited: Charlottenborg 1866 no. 312.

Provenance: Mrs Kroll (1866).

Janus la Cour visited Italy for the first time in the years 1865 to 1867, and in his letters home, he has described how he often went for long walks in the vicinity of Rome - often to the Alban Hills - where this painting is from. DKK 80,000–100,000 / € 10,500–13,500



18

18^{ARR}

HUGO V. PEDERSEN

b. Copenhagen 1870, d. Holte 1959

"Den Evige Sne. I Maanelys. Det 28.000 fod høje Kinsingjungan i Himalajabjærgene. Seet fra Darjeeling. Brit: India". The eternal snow. In moonlight. The 28,000-foot Kinsingjungan in the Himalayan Mountains. Seen from Darjeeling. British: India. Unsigned. Oil on canvas. 170 x 145 cm. *DKK 40,000–60,000 / € 5,350–8,050*



19

19

L. A. RING

b. Ring 1854, d. Roskilde 1933

Summer landscape. Frederiksværk, North Zealand. Signed L.A. Ring and indistinctly dated 99. Oil on canvas. 26 x 48 cm.

Exhibited: Charlottenborg, "Mindeudstillingen for L.A. Ring", 1933 no. 131. Kunstforeningen, "L.A. Ring", 1953 no. 45. Ordrupgaard, "L.A. Ring", 1984 no. 69, ill. p. 85 in the exhibition catalogue.

Provenance: Master baker Reinhard van Hauen (collector's mark on the reverse dated 1933). Consul General Victor B. Strand (1953), his auction Bruun Rasmussen 479, 1985 no. 67. DKK 40,000–60,000 / € 5,350–8,050



20

20

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Gade i Fløng. I Forgrunden to Udhuse; i Baggrunden en Mølle. Graavejr". View from a street in Fløng. In the foreground two outhouses; in the background a mill. Cloudy weather. Signed and dated L.A. Ring 1911. Oil on canvas. 31 x 41 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, the supplement 1922, no. 690.

Provenance: Baron Joachim Wedell-Neergaard, Svenstrup (1922). DKK 50,000–60,000 / € 6,700–8,050



21

21

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Landskab ved Kallerup med en Mark, der skraaner op til h. Telegrafstænger til v." Landscape near Kallerup with a field to the right. Telegraph poles at the left. Signed and dated L.A. Ring 1906. Oil on canvas. 38 x 60 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 570.

Provenance: Manufacturer Chr. Jeppesen (1910). Bruun Rasmussen auction 208, 1967 no. 247, ill. p. 61.

DKK 100,000–150,000 / € 13,500–20,000



22

22

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

An autumn forest with a woman collection firewood. Signed and dated P. Mønsted Sorgenfri 1915. Oil on canvas. 101 x 71 cm.

DKK 60,000–80,000 / € 8,050–10,500



23

23

H. A. BRENDKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A spring day in the forest with a boy and girl picking anemones.
Signed H.A. Brendekilde. Oil on canvas. 64 x 53 cm.

DKK 150,000–200,000 / € 20,000–27,000



24

24

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer day by a stream. To the right cows grazing in the field. Signed and dated P. Mønsted 1906. Oil on canvas. 88 x 150 cm.

DKK 150,000–200,000 / € 20,000–27,000

25

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

The pond at Enrumparken, Vedbæk. Signed and dated B. Wegmann 07. Oil on canvas. 82 x 108 cm.

Exhibited: Den Fries udstillingsbygning, "Arbejder af Bertha Wegmann", March 1911 no. 128.

Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 246 under the year 1910 entitled "Efterår i Enrumparken" (Autumn in the Enrum park).

Provenance: Mrs Irmelin Glahn, née Lange-Müller (1926).

DKK 80,000–100,000 / € 10,500–13,500



25

26

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Hilly landscape with heather and a small girl taking her sheep along a field lane. Signed and dated P. Mønsted 1906. Oil on canvas. 60 x 100 cm.

Provenance: Bruun Rasmussen auction 703, 2001 no. 466.

DKK 50,000–75,000 / € 6,700–10,000



26

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Aaløb gennem grønne Marker med gule Kabelejer". A stream through fields with yellow Marsh Marigold. Frederiksværk, North Zealand. Signed and dated L.A. Ring 1901. Oil on canvas. 40 x 61 cm.
H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 458.

Exhibited: The National Gallery of Denmark & Randers Kunstmuseum, "L.A. Ring. På kanten af verden", 2006-2007, no. 57.

Literature: Peter Hertz, "Maleren L.A. Ring", 1934, mentioned p. 337.



The National Gallery of Denmark & Randers Kunstmuseum, "L.A. Ring. På kanten af verden", 2006-2007, ill. pp. 107 and 239. Mentioned pp. 107-108 and 239. Here, the painting is described i.a. as follows (in Danish): "The lush, sun-glittering landscape with a stream encircled by yellow marsh marigold winding through green vast meadows under a bright blue sky seems in many ways atypical for Ring. He is the painter of autumn, winter and early spring and has a particular fondness for motifs, where gentle grey weather tones dominate in combination with mild local colours. Here, the landscape is seen in the light of early summer, where the colours are still fresh and the sun is high in the sky." (p. 239). In October 1898, L.A. Ring moved with his wife Sigrid to Frederiksværk, where they rented a closed grocery store

called "Granly". They lived in Frederiksværk until the spring of 1902, and during this period Ring painted several landscapes from the area and focused especially on the blooming nature: "The blooming motifs from around 1900 are often seen as an expression of the artist's newfound happiness with his wife Sigrid and children." (p. 237).

Henrik Wivel, "Det glasklare hjerte. En biografi om L.A. Ring", 2020, mentioned p. 180, ill. pp. 166-167, 180. Wivel writes, among other things (in Danish): "Ring could [...] follow the stream with his gaze into the landscape as in 'A stream through fields with yellow Marsh Marigold' [...], where the delicate, red-violet soil and the finest yellow flowers testify that love is at work in the artist. He loves the landscape and the woman he has chosen to experience it with. [...] Ring followed not only the roads in his art, but also the waterways, where streams wound their way through the meadows in painting after painting, bordered by flowering vegetation and with the sky as a mirror in the water, so that the landscape became translucent like light in light. In the almost three years that the couple lived in Frederiksværk, Ring painted some of his most distinct renditions of the Danish landscape, characterised by vivid, local colours with an almost engraved sharpness in the details [...]." (pp. 179-181).

Provenance: Mrs Galathea Hertz (1910). The estate auction of merchant S. Hertz and Galathea Hertz 24 September 1929 no. 67, illustrated.

DKK 200,000-300,000 / € 27,000-40,000





28

28

HANS SMIDTH

b. Nakskov 1839, d. Frederiksberg 1917

"En Gildegård. Pinsefest paa Heden i gamle Dage". A Pentecost celebration on the heath. Signed Hans Smidth. Oil on canvas. 73 x 103 cm.

Exhibited: Charlottenborg 1898 no. 405.

Provenance: Winkel & Magnussen auction 174, 1935 no. 283, ill. p. 31.

DKK 50,000–75,000 / € 6,700–10,000

29

HANS SMIDTH

b. Nakskov 1839, d. Frederiksberg 1917

A little girl peeking curiously through the window into the workshop. In the foreground is the painter's palette. Signed Hans Smidth. Oil on canvas laid on canvas. 32 x 46 cm.

Presumably exhibited: Charlottenborg 1904 no. 511 with the title "Nysgerrig" (Curious).

Provenance: Doctor H. Bartholdy-Møller, his estate auction Winkel & Magnussen 374, 1952 no. 86, ill. p. 19. Bruun Rasmussen auction 770, 2007 no. 405, ill. 247.

DKK 30,000–40,000 / € 4,000–5,350



29



30

30

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Efteraarslandskab. En Vej langs et Stengærde; et gammelt Piletræ i Forgrunden paa Gærdet til h. Paa venstre Side en Pløjemark". Autumn landscape. A road along a stone fence; an old willow tree in the front on the fence. On the left side a ploughed field. Signed and dated L.A. Ring 1905. Oil on canvas. 30 x 40 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 552.

Provenance: Art dealer W. Schou (1910). Bruun Rasmussen auction 679, 2000 no. 403, ill. p. 184. DKK 40,000–50,000 / € 5,350–6,700

C. A. LORENTZEN

b. Sønderborg 1746, d. Copenhagen 1828

A series of 5 historical scenes. Three signed and dated. Oil on canvas. C. 50 x 62 cm each. (5).

A nobleman/King escorted by horsemen carrying Dannebrog stops in front of a city gate. Here the keys to the city are handed over to him. Signed and dated C. A. Lorentzen 1798. On the back label with inv. No. 166.

King Frederik I's entry into Kiel. On the stretcher the following information: "King Frid's I's (Frederik's) entry into Kiel". Signed and dated C. A. Lorentzen 1798. On the back label with inv. No. 167.

King Harald Klak's baptism in Ingelheim. On the stretcher the following information: "Kong Harald Klack døbes til Ingelheim Maynitz?". Signed and dated C. A. Lorentzen 1800. On the back label with inv. No. 168.

Harald Klak (died ca. 842) was baptized in Ingelhem in 826 and two monks, Ansgar and Aubert, were appointed to accompany him to Denmark with the purpose to educate the Danes in Christianity. Harald Klak did not succeed in conquering Denmark and making the Danes Christian.

The Cimbri pass a river. On the stretcher the following information: "De Cimbrers Passae over Etsch floden i det Venetianske". (The Cimbrers Pass over the Etsch River in the Venetian). Unsigned. On the back label with inv. No. 169.

The Cimbri were a Northern European people who, according to tradition, originated from Himmerland, Denmark. They went down through Europe in the 2nd century BC and fought the Romans for a place to settle down.

The goddess Herthes enters the valley of Herthe. The prisoners are led forward. On the stretcher the following information: "Gudindens Herthes indtog udi Erthedahl". Unsigned. On the back label with inv. No. 170.

C. A. Lorentzen has executed another motif, which also deals with an event in the valley of Herthe, which is located near Lejre, with the title "Gudinden Herthes udtog af Leire skov i Herthedalen i Siælland" (The goddess Herthe leaving Leire forest in Herthedalen in Siælland). *C.A. Lorentzen had many talents. He painted portraits, genre paintings, both with popular and literary points, battle scenes, national history from all ages, such as the present paintings, the present time, such as the scenes from "Slaget på Rheden" (The Battle of Copenhagen) and paintings from his journeys abroad, e.g. from a trip to Norway in 1792 paid for by the Crown Prince Frederik (VI).*

Provenance: Formerly on a Danish manor.

DKK 40,000–50,000 / € 5,350–6,700



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31



31



31



32

32

JOHAN NEUMANN

b. Copenhagen 1860, d. s.p. 1940

"Slaget paa Kjøbenhavns Rhed den 2. april 1801, set nord fra, fra blokskibet Hjælperen". The Battle of Copenhagen 2 April 1801. Seen from the north, from the ship Hjælperen. Signed and dated Joh. Neumann 1900(?). Oil on canvas. 63 x 92 cm.

Provenance: Bruun Rasmussen auction 259, 1971 no. 173.

The Battle of Copenhagen was a naval battle between Denmark and Britain, it took place on 2 April 1801. The British fleet was under the command of Admiral Sir Hyde Parker (1739-1807) and fought a Danish-Norwegian fleet embedded at Rheden, Copenhagen. The attack was led by Admiral Horatio Nelson (1758-1805), who disobeyed an order to withdraw from the battle and instead destroyed a large part of the Danish fleet, and Denmark and Norway subsequently accepted a cease-fire.

DKK 30,000-40,000 / € 4,000-5,350



33

33

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

The French ship of the line Bretagne. Signed and dated Anton Melbye 1860. Oil on canvas. 104 x 81 cm. Presumably exhibited: Charlottenborg 1860 no. 112 with the title "Det franske Skrue-Linieskib "la Bretagne" paa Toulons Rhed" (The French screw liner "la Bretagne" off the coast of Toulon).

As a student of Christoffer Wilhelm Eckersberg (1783–1853) and mentor of Camille Pissarro (1830–1903), Anton Melbye represents a connection between the Danish Golden Age and French Impressionism. Melbye went to Paris in 1847 and sought out several of the great French marine painters, including Théodore Gudin (1802–1880), who became a great source of inspiration for him. Melbye stayed in Paris for a 10-year period and achieved great international recognition here as a marine painter and exhibited several times at the Paris Salon. In 1853–54, Melbye travelled with the French fleet to the Bosphorus to, among other things, closely study the modern French navy. At the end of the 1850s, he was at the peak of his career in France. In 1858, he returned to Denmark and again began exhibiting at Charlottenborg, among other works presumably the present painting in 1860.

In this, Melbye has depicted the French ship of the line Bretagne, which was completed in 1855 and was one of the largest ships and great pride of the French navy. DKK 100,000–150,000 / € 13,500–20,000



34

34

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer day with women washing clothes in Lake Geneva (Lac Léman). In the background snowy mountains. Signed P. Mønsted. Oil on canvas. 53 x 85 cm. DKK 100,000–150,000 / € 13,500–20,000

35

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Summer day at Lake Geneva (Lac Léman). Signed and dated P. Mønsted Ouchy-Lausanne 1889. Oil on canvas. 27 x 44 cm.

Ouchy is a port and a popular lakeside resort south of the centre of Lausanne in Switzerland at the edge of Lake Geneva (French: Lac Léman).

Provenance: Bruun Rasmussen auction 613, 1995 no. 10. Bruun Rasmussen auction 617, 1995 no. 38.

DKK 40,000–50,000 / € 5,350–6,700



35



36

36

THORVALD NISS

b. Assens 1842, d. Frederiksberg 1905

The ruins of Cap Sounion in Greece. Signed with monogram. Oil on canvas. 175 x 110 cm.

Provenance: Bruun Rasmussen auction 763, 2006, no. 2069. Bruun Rasmussen auction 917, 2023 no. 526.

Thorvald Niss visited Italy and Greece in 1885–86 and again in 1892.

DKK 30,000–40,000 / € 4,000–5,350

FRITZ PETZOLDT

b. Copenhagen 1805, d. Patras 1838

"Vid udsigt ned over Napolibugten med Vesuv i baggrunden." Wide view over the Bay of Naples with Vesuvius in the background. 1831–1836. Unsigned. Oil on paper laid on cardboard. 45 x 58 cm.

Provenance: Bruun Rasmussen auction 533, 1990 no. 402, ill. p. 50, here erroneously described as "View from the hills at Olevano". Kunsthallen auction 387, 1990 no. 164, ill. p. 9, entitled "View from the Bay of Sorrento". Kunsthallen auction 407, 1991 no. 108, entitled "Landscape with a wide view of the coast at Sorrento" and dated c. 1832, ill. p. 43.

"Vid udsigt ned over Napolibugten med Vesuv i baggrunden" / "Wide view over the Bay of Naples with Vesuvius in the background" by MA Lise-Lott Barlas:

In the painting, we are high up, where the tree line seems to be ending. The ground is barren and rocky. At the top left, you can see two old trees, probably oaks. The tree on the right leans towards the other and seems to cling to it so as not to fall, giving us a neat view of the volcano Vesuvius, which like a stigma tells us where we are. To the right of this, in a recess, a lone farmer can be seen wearing a straw hat to protect against the sun and light clothing, which almost makes him fall into one with the ground. He turns his back to the viewer and is absorbed in his work. The sun falls in from the right and casts shadows on a road that continues as a path behind a slope with a tree and other vegetation. The path is supposed to be followed all the way along the edge to the depths, where many trees of various species grow, including grey-green olive trees. Deep down you can see the blue sea, broken by a high and steep cliff and by the headland with the volcano.

To avoid the unbearable heat of Rome in the summer, Fritz Petzholdt made it his habit during the six years he stayed in Italy (1830–36) to take refuge in the mountains or at the sea. At the beginning of March 1831, he thus traveled to Naples, where on 20 March he sailed to Palermo. In Sicily he remained approx. half a year. From here he went back to Naples and to Capri for a good week and then returned to Rome around 1 November. In the summer of 1832 and 1833, Petzholdt just went up into the mountains, but in 1834 he both went up into the mountains and took a trip to Naples and the sea. He did the same in 1835, when he was visited by his best Danish friend, Gottlieb Collin. After spending some time in his beloved Sabine Hills, Monti Sabini (Monti Equi) he met Collin in Rome, and on September 10 they went to Southern Italy and a few days to Capri. A month later they were back in Rome, and Collin traveled back home to Copenhagen. The following year there was another visit from Denmark, namely from the wholesaler family, Hans Puggaard, with whom Petzholdt was good friends from home. They stayed in Naples as well as in Vico Equense, which lies to the north but close to Sorrento in the south. When the Puggaards traveled back to Rome at the end of July to meet with Thorvaldsen, who had not come to Naples despite an invitation, Petzholdt, however, traveled to Capri. In addition to drawing and painting here, he also bathed. We know he even swam into the Blue Grotto, a trip only suitable for skilled swimmers. On Capri he remained until 29 August. He then went back to Rome, which he left two months later to return home to Denmark. His father had died suddenly on April 14, but Petzholdt had needed time in the company of friends to recover from the sad news. Against his own expectation, he never came to Italy again."

Bruun Rasmussen would like to thank MA Lise-Lott Barlas for this essay about Fritz Petzholdt and the present painting.

DKK 40,000–60,000 / € 5,350–8,050



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38

38

F. C. LUND

b. Copenhagen 1826, d. s.p. 1901

A gondola on the Grand Canal in Venice with a view towards the Basilica di Santa Maria della Salute. Signed and dated F. C. Lund Venice 1870. Oil on canvas. 38 x 57 cm.

Provenance: The collection after Einar Polander, Denmark. Bruun Rasmussen auction 724, 2007 no. 675.

DKK 30,000–40,000 / € 4,000–5,350



39

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THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View from an Italian street with a view towards a larger city with a cathedral. Unsigned. Oil on paper laid on canvas. 29 x 25 cm.

Provenance: The collection of Consul General Johan Hansen no. 1204 (1931), his auctions, part I, Winkel & Magnussen 119, 1932 no. 122. Bruun Rasmussen auction 494, 1987 no. 794. Bruun Rasmussen auction 576, 1992 no. 349, ill. p. 157.

DKK 40,000–60,000 / € 5,350–8,050



40

40

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

"En ung dame træder ned i en gondol". A young lady descending into a gondola. Unsigned. Oil on canvas. 76 x 58 cm.

Exhibited: Kunstforeningen, "Marstrandstilling" 1898 no. 431.

Literature: Karl Madsen, "Wilhelm Marstrand", 1905, mentioned p. 207 and ill. p. 208. Karl Madsen writes about the motif (in Danish): "A favorite subject which Marstrand has treated many times is the descending of a young woman into or ascending from a gondola. Sometimes it is a distinguished lady, followed by a ridiculous husband or priest, sometimes an ordinary girl accompanied by her mother. Her posture and rhythmic movement are always endearingly graceful: with bowed head she lifts her skirt while she lightly supports the arm of an elegant gondolier. The background is soon the dense rows of houses and crooked bridges by the narrow canals, soon a palace by the Canal grande. But everywhere Marstrand has understood well how to compose the figures together with the architectural surroundings".

"Kunst i Privateje", vol. 1, 1944, mentioned p. 149, ill. p. 150. Kai Grundt writes (in Danish): "...the young, bashful lady, descending into the gondola, supports herself on the arm of the stout gondolier - a poor man indeed, but with grandezza".

Provenance: Master builder J.W. Frohne (1898), his auction 1927 no. 24, ill., here acquired by manufacturer Knud and Agathe Neye, their collection, sold at Bruun Rasmussen auction 231, Art of the Danish Golden Age, 1969 no. 22, ill. p. 47.

DKK 60,000–80,000 / € 8,050–10,500



41

41

EDVARD LEHMANN

b. Copenhagen 1815, d. s.p. 1892

"Ildebrandsscene i Landemærket". A fire in the street Landemærket in Copenhagen. 1832. Unsigned. Oil on canvas. 24 x 37 cm.

Exhibited: Charlottenborg 1832 no. 85.

Literature: Weilbachs Kunstnerleksikon, vol II, 1949, mentioned p. 251.

Provenance: King Christian VIII (1832). Sold on the estate auction of the Queen Dowager Caroline Amalie on Amalienborg in 1882 no. 103. Here acquired by merchant Emil le Maire. Bruun Rasmussen auction 703, 2001 no. 529.

DKK 20,000–25,000 / € 2,700–3,350

42

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Scene from "Jeppe på bjerget". Jeppe on the hill or The Transformed Peasant, Act 3, scene 3, where Jeppe invites the bailiff's wife to dinner and says to her: "You're pretty. Do you want to sleep with me tonight?". In addition, he demands that the bailiff be hanged. He is on his knees begging for mercy. Unsigned. Oil on canvas. 32 x 41 cm.

Provenance: Bruun Rasmussen auction 581, 192 no. 3, ill. p. 15. DKK 30,000–40,000 / € 4,000–5,350



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43

43 CARLO DALGAS

b. Naples 1821, d. Schleswig 1851

"Parti af et Dyrskue". A cattle show. 1846. Unsigned. Oil on canvas. 64 × 94 cm. Damborg frame with a label.

Rigmor Bendix, A Catalogue Raisonné of the Works of Carlo Dalgas, 1901, p. 146.

Exhibited: Charlottenborg 1847 no. 65. Dalgas was awarded the Neuhausen Prize for the painting by the Royal Danish Academy of Fine Arts. Kunstforeningen, "Carlo Edvardo Dalgas", 1898 no. 39. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 299.

Literature: Rigmor Bendix, "Carlo Dalgas. Hans Liv og Kunst", 1901, mentioned p. 52, ill. p. 53.

Provenance: Manufacturer A. W. Müller. Sold at auction in 1874 to merchant E. le Maire (1874, 1898, 1901). Thence by descent in the family. Bruun Rasmussen auction 830, 2012 no. 73, ill. p. 86.

DKK 30,000–40,000 / € 4,000–5,350



44

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Møllebakken ved Kallundborg". The Mill hill at Kalundborg. Signed with monogram and dated 47. Oil on canvas. 37 x 55 cm.

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1949, no. 230.

Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 128. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 1186. Kunstforeningen, "Malerier af Johan Thomas Lundbye (1818-1848)", 1931 no. 100. The Venice Biennale 1938, room 15, no. 17, ill. p. 112. Charlottenborg, "Kunstakademiets jubilæumsudstilling. Dansk kunst gennem 200 år", 1954 no. 101.

Literature: Karl Madsen, "Johan Thomas Lundbye", 1898, mentioned p. 200. "Kunst i Danmark", third edition, "Malerier af Johan Thomas Lundbye", 1931 no 47, illustrated. "Kunst i Privat Eje", 1944, vol. I, ill. p. 148. Karl Madsen, "Johan Thomas Lundbye", 1949, ill. p. 253 and mentioned p. 256 and p. 260.

Provenance: The painting was commissioned by Vice Admiral Jens Seidelin as a gift to his wife Lise Seidelin, née Bonnevie. Supercargo Theodor Ludvigsen (1893). Widow of Titular Councillor of State (etatsråd) P. C. Holst (1901). Farmer Wilhelm Holst. Winkel & Magnussen auction 51, 1927, no. 75, ill. frontispice, here acquired by manufacturer Knud and his wife Agathe Neye, their auction Bruun Rasmussen 409, 1980 no. 11, ill. p. 33. Bruun Rasmussen auction 627, 1996 no. 32, ill. p. 27. Bruun Rasmussen auction 718, 2003 no. 1546, ill. pp. 40 and 41.

During Lundbye's stay abroad, he longed for home incessantly. In July 1847, he had returned home to his "dear Denmark" joyful and happy, and he was not disappointed to see his native country again. He was eager to start painting again, and immediately went to Vognserup, which made him "overjoyed and perfectly happy", and from there on to Kalundborg to visit his mother, who looked after the family's elderly. To Peter Christian Skovgaard (1817-1875) he wrote (in Danish): "I didn't work much, however, the fields



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[Vængerne] by the fiord and especially the Mill hill [Møllebakken] had occupied me quite a bit, from the last place I even thought of doing a painting, if not something very large, however, saw a nice little friendly view with 4 mills, which could vividly remind one of an unforgettable small mill painting in Rome by Brueghel. – No one has to worry about me, I have done no damage to the mood." (Karl Madsen, 1949, p. 253).

On 16 January 1847, Lundbye writes in his journal (in Danish): "These days I am painting on a small picture from Møllebakken near Kallundborg. I have started this on an old piece of canvas which, after three discarded paintings, has retained a number of knots and roughness, which clearly manifest themselves under this fourth. I have done that with diligence – it forces a beautiful powerful treatment, on which I will equally indulge myself, as on the extreme delicacy in the tones."

(Diary notes quoted after Johan Thomas Lundbye's journals "Kilder til Dansk Kunsthistorie" (ktdk.dk), (Primary Sources in Danish Art History) by MA and PhD in art history Jesper Svenningsen and published by the The New Carlsberg Foundation).

The New Carlsberg Glyptotek owns a study of "Møllebakken" with the dimensions 23.5 x 32.5 cm (Inv. No. MIN 3114), acquired at Bruun Rasmussen auction 410, 1980 no. 34.

DKK 800,000–1,000,000 / € 105,000–135,000



45

45

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Mandlig Modelfigur. Han sætter Foden op paa en Sten og binder sin Sandal. Over højre Ben ligger et rødt Drapperi; ved Stenen et Sværd. Baggrunden er en skov". A Male Nude. He places his foot on a stone and ties his sandal. Above the right leg is a red drapery; by the stone a sword. The background is a forest. 1872. Unsigned. Oil on canvas. 94 x 73 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 578.

Constantin Hansen writes about the work in his diary on 2-10th April 1872 (in Danish): "Painted a male nude together with my son and his friends Terkelsen and Johansen" (cited from Emil Hannover, "Maleren Constantin Hansen", 1901, p. 351).

The son is Sigurd Konstantin-Hansen (1850-1938) and the other two are presumably Michael Therkildsen (Terkelsen) (1850-1925) and Viggo Johansen (1850-1925).

Provenance: Mrs Kristiane Konstantin Hansen (1901). Bruun Rasmussen auction 336, 1975 no. 57. DKK 60,000-80,000 / € 8,050-10,500



46

46

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of goldsmith A.J. Gumperd/Gumpert in a dark brown coat with black collar and metal buttons. Yellow vest with narrow, horizontal, blue-green stripes. Choker, white stock, white shirt with frill. Signed and dated Jensen pinxit 1815. Oil on canvas. 53 x 45 cm.

Sigurd Schultz, A Catalogue Raisonné of the Works of C.A. Jensen, 1932, no. 5.

Exhibited: "Udstilling af kunstindustrielle Frembringelser og Portrætter", 1880 no. 374. "Udstilling af Gjenstande fra Kong Frederik VI's Tid", 1890 no. 43. Kunstforeningen, "Arbejder af maleren Chr. Albr. Jensen", 1922 no. 4.

Literature: Sigurd Schultz, "C.A. Jensen. Hans liv og værk", 1932, mentioned pp. 118, 120, 122, 124 and ill. p. 117.

Provenance: Bookseller H.H.I. Lynge (1890), his auction 1898 no. 61. Art dealer and collector Martin Grosell (1922). The collection of Consul General Johan Hansen no. 282 (1917), no. 683 (1927), no. 743 (1931). His auctions, part VI, Winkel & Magnussen 131, 1933 no. 74, ill. p. 12. DKK 25,000–30,000 / € 3,350–4,000



47



47

47

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

A pair of portraits of West Indies Apothecary, later surgeon to the garrison, university treasurer J.T.L. Otto (1766–1827) and his wife Mrs Albertine Vilhelmine Frederikke Otto née Conradi (1772–1844). He is wearing a black buttoned coat, black waistcoat, choker and white stock. Dark gray background. She is wearing a coloured turban, red and green on a white background. In her ear, a thin golden ring in which hangs a clear blue stone. Low-necked black dress, black belt with gold buckle, white double collar and gold chain around her neck. Dark gray background. Both signed and dated C. A. Jensen 1827. Oil on canvas. 64 x 51 cm each. (2). Period frames.

Sigurd Schultz, A Catalogue Raisonné of the Works of C.A. Jensen, 1932, no. 151 and 152, ill. p. 218 and mentioned p. 228. Here, Sigurd Schultz writes (in Danish): "First should be mentioned a pair of portraits of a sympathetic elderly couple, surgeon to the garrison Otto, former pharmacist in the West Indies, and his wife; he is a humorous old gentleman, she a stately woman with a coloured turban on her head. An almost dramatic width distinguishes the woman's portrait. It has been kept in a clear silver tone, the carnation is cold, gray shiny in the few, very light shadows, warmer in the light - a feature that is characteristic of several of Jensen's attempts to remove the more old-fashioned painterly vision, but which he kept giving up again". About the pharmacist's portrait, Schultz also mentions a little later: "It possesses the precious naturalness and the balance between characteristic and painterly attitude that Jensen has when he is at his best".

Provenance: Broker Ernst Meyer, Copenhagen (1932).

DKK 40,000–60,000 / € 5,350–8,050



48

48

ABRAHAM SUSENIER

b. Leiden ca. 1620

Still life with earthenware jug, römer, oranges and roses on a stone sill in a landscape. C. 1660. Signed AB. S. Oil on canvas. 49 x 42 cm. *Provenance: Art dealer Eugene Slatter, London 1950s. Bruun Rasmussen auction 602, 1994 no. 84, ill. p. 53. Bruun Rasmussen auction 734, 2004 no. 1503, ill. p. 13.* DKK 60,000–80,000 / € 8,050–10,500

49

NELS PETER ANDREAS BENTZEN

b. Kbh. 1812, d. s. st. 1876

Portrait of a gentleman, presumably table setter at Tranekær castle Frederik Ludvig Anthony (1782–1842). Signed and dated Malt af (Painted by) P. Bentzen 1842. Oil on canvas. 24 x 18 cm. *Frederik Ludvig Anthony presumably appears for the first time in the census in Tranekær in 1801. He was presumably enslaved and was presented to Count Frederik Ahlefeldt-Laurvig (1760–1832) at Tranekær Castle. During his more than 40 years of service, he worked his way up to the title of table setter and by the time of his death in 1842 was a wealthy gentleman.*

Literature: Alex Frank Larsen, "Slavernes Slægt", 2008, illustrated and mentioned p. 130. Here the present painting is being considered a repetition of a now lost original dated 1828.

DKK 25,000–30,000 / € 3,350–4,000



49



50

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Rough sea. A man stands on the beach. Study. Unsigned. Dated 7. 1830. Oil on paper laid on canvas. 25 x 35 cm.

An old inscription on the stretcher: "Rørby, Fra Skagen. 1830" (Rørby, From Skagen. 1830). However, it is not documented that Rørbye came all the way to Skagen in 1830, but only a couple of years later in 1833, where he went to Skagen as the first painter ever educated at the Royal Danish Academy of Fine Arts in Copenhagen.

Rørbye was one of the first painters at all to travel to Jutland and the first time was in 1830, where he among other places stayed at his brother in Frederikshavn only c. 40 km south of Skagen.

On 15 June, Rørbye arrived in Thisted, where he stayed for the next c. 3 weeks with his aunt Karen Christiane Faye (1775-1858), who was married to County Commissioner (procurator) Gerhard Faye (1760-1845). During his stay Rørbye painted a portrait of his uncle and made a two-day trip to Vestervig.

On 9 July, Rørbye arrived in Frederikshavn and stayed with his brother, procurator Ferdinand Christian (1795-1860).



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Rørbye has presumably completed the present study within the next 14 days. Here, he went to the beach towards Skagen on a grey day in rough weather and painted this fresh study as the sand blew into the wet paint. The grains of sand can still be felt on the surface.

On 21 July, he sailed with a small cargo ship to Norway and disembarked on 22 July at Vardøya after a hard sea journey from Frederikshavn.

Provenance: The artist's estate auction 1849 no. 110 entitled "Studie (strand med oprørt hav)" (Study (beach with rough sea)). Bruun Rasmussen auction 441, 1982 no. 253, ill. p. 84.

DKK 300,000–500,000 / € 40,000–67,000



51

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JØRGEN SONNE

b. Birkerød 1801, d. Copenhagen 1890

From the West Coast of Jutland, near Kandestederne. Signed and dated J. Sonne 1869.

Oil on canvas. 70 x 100 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1988, no. 173.

Exhibited: Charlottenborg, 1869 no. 205. Kunstforeningen, "Jørgen Sonne", 1890 no. 18.

Provenance: Merchant and chamberlain H. Tegner (1890). The estate auction of Jørgen Sonne, 1891 no. 62. Bruun Rasmussen auction 627, 1996 no. 319, ill. p. 163. Bruun Rasmussen auction 908, 2022 no. 113.

DKK 25,000–30,000 / € 3,350–4,000



52

52

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Summer day at a half-timbered house with a red thatched roof. Flowering elder bushes by the fence and a heap of firewood. Presumably from Skagen. Signed M. Rørbye. Oil on paper laid on canvas laid on panel. 25 x 41 cm.

Provenance: The collection of Bendt Fredberg, the longtime owner of Brøndum's Hotel in Skagen. Bought at Berg's Art Gallery in Skagen.

Martinus Rørbye came to Skagen as the first academy-educated artist in 1833. In 1834, he exhibited "Strandscene på gammel Skagen med optrækkende uvejr" (Beach scene on old Skagen with rising storm). After this, 14 years passed before Rørbye returned to Skagen again in the years 1847-1848. He painted among others "En strandingsskommissionær ved vestkysten af Jylland" (A commissioner of wrecks at the west coast of Jutland). That one sold at Bruun Rasmussen auction 465, 1984 no. 304 to the Art Museums of Skagen for 310.000 DKK (Inv. No. 1399); and "Et stort skib under kalfatring ved Frederikshavn" (A large ship under caulking at Frederikshavn). That one sold at Bruun Rasmussen auction 912, 2023 no. 177 to Louvre in Paris for 1.2 mil. DKK.

DKK 100,000–150,000 / € 13,500–20,000



53

53

JOHAN NEUMANN

b. Copenhagen 1860, d. s.p. 1940

"Slaget paa Kjøbenhavns Rhed d. 2. april 1801, set fra den nordlige Kaj". The Battle of Copenhagen 2 April 1801, seen from the northern quay. Signed Joh. Neumann. Oil on canvas. 90 x 136 cm.

For further information about 'The Battle of Copenhagen' see Cat. No. 32. DKK 40,000–60,000 / € 5,350–8,050

54

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Coastal scene with ships at the entrance of a harbour. Signed and dated Anton Melbye 1847. Oil on canvas. 26 x 38 cm.

DKK 25,000–30,000 / € 3,350–4,000



54



55

55

HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

The entrance to the river Tyne. Signed and dated Holger Drachmann 71. Oil on canvas. 77 x 118 cm.

On the stretcher is written: "Indsejlingen til Shjeld" (The entrance to Shield).

In April–October 1871, Holger Drachmann stayed in England. The following year, he exhibited three paintings related to the trip to England: "Tidlig morgen i kanalen" (Early morning in the canal); "Tåget formiddag Margate" (Misty morning Margate); and the present painting. Margate is a coastal town south east of London.

The River Tyne is a river in north-east England. It is formed by the North Tyne and South Tyne and on either side of the entrance from the North Sea are the North and South Shields.

Provenance: Merchant Sv. Petersen (1872).

DKK 40,000–50,000 / € 5,350–6,700

56

ANDREAS SCHELFHOUT

b. The Hague 1787, d. s.p. 1870

View from a rocky coast. Signed and dated A.

Schelfhout 59. Oil on panel. 12.5 x 17.5 cm.

DKK 30,000–40,000 / € 4,000–5,350



56



57

57

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Udsigt over St. Jørgensbjerg". View of St. Jørgensbjerg. Signed and dated L.A. Ring 1926. Oil on canvas. 53 x 67 cm.

Exhibited: Charlottenborg 1926 no. 490.

Charlottenborg, "Mindeudstillingen for L.A. Ring", 1933 no. 207.

Literature: Peter Hertz, "Maleren L.A. Ring 1854–1933", 1934, ill. p. 410.

Provenance: The collection of merchant Adolf Holm, his auction Winkel & Magnussen 352, 1949 no. 54, ill. p. 21. Bruun Rasmussen auction 50, 1988 no. 85, ill. p. 70.

DKK 80,000–100,000 / € 10,500–13,500

58

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Vej ved Gadekæret i Baldersbrønde". 1904. Road by the village pond in Baldersbrønde. Signed L.A. Ring. Oil on canvas. 20 x 27 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 519.

Exhibited: Den Frie Udstilling 1904.

Provenance: Merchant William Rasmussen (1910). Bruun Rasmussen auction 141, 1962 no. 420, ill. p. 87.

DKK 30,000–40,000 / € 4,000–5,350



58

59

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Den første sne. Vej med dyb sne forbi et hvidkalket hus med sort gavl til venstre. Klar blaa luft". View from a snow-covered road winding its way past a white-washed house with a black gable, the air is clear and blue. Signed and dated L.A. Ring 1909. Oil on canvas. 40 x 60 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 639.

Literature: Peter Hertz, "Maleren L.A. Ring 1854–1933", 1934, ill. p. 358.

Carl M. Woel, "L.A. Ring. Et levnedsskild", 1937, ill. p. 74, described here as "Den første sne. Baldersbrønde" (The first snow, Baldersbrønde).

Provenance: Manager E. Schou (1910). Bruun Rasmussen auction 510, 1988 no. 99, ill. p. 80.

DKK 100,000–150,000 / € 13,500–20,000



59



60

60

L. A. RING

b. Ring 1854, d. Roskilde 1933

"En Gaasevogter". A goose keeper in the village Ring. Signed and dated L.A. Ring 87. Oil on panel. 27 x 35 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 96.

Literature: Peter Hertz, "Maleren L.A. Ring", 1934, ill. p. 15.

Provenance: Anna Buch (1910). Bruun Rasmussen auction 390, 1979 no. 171, ill. p. 43. DKK 40,000–50,000 / € 5,350–6,700



61

61

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Three children in the nature. Signed and dated P. Mønsted 1898. Oil on cardboard. 23 x 29 cm.

DKK 40,000–50,000 / € 5,350–6,700



62

62

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Den syge pige (Stella Kähler)". The Sick Girl (Stella Kähler). Baldersbrønde. Signed L.A. Ring. Oil on canvas. 31 x 34 cm.

Exhibited: Ordrupgaard, "L.A. Ring. Mellem lys og mørke", 2016-2017, Cat. No. 69, ill. p. 100, fig. 86.

Stella Kähler (1886-1948) was the sister of the artist's wife Sigrid Ring (1874-1923), born Kähler, and Ring's youngest sister-in-law. Sigrid and Stella came out of a group of six siblings, and their father was Herman A. Kähler (1846-1917), who owned Kähler's Keramiske Fabrik (Ceramic Factory) in Næstved. The lively and large group of siblings frequently visited the Ring family's various homes over the years. Like Sigrid, Stella Kähler was an independent designer at Kähler's factory.

Here, she is depicted lying ill in bed at the home of her sister and brother-in-law in Baldersbrønde, where they moved in 1902. The light comes from the characteristic kerosene lamp, which we know from several of Ring's interior depictions of the artist's home, and emphasizes the soft intimate family space in and around the young girl's sickbed.

The motif of 'The sick girl' is an independent genre within the art of painting in the latter half of the 19th century, and it was the theme of the exhibition "ENGLENS KYS. Syge piger i nordisk kunst" (The kiss of the angel. Sick girls in Nordic art) at the Art Museums of Skagen and the Hirschsprung Collection in 2021.

DKK 60,000-80,000 / € 8,050-10,500



63

63

PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

"Aftenbillede." Evening. The artist's daughters at the piano. Signed with monogram. Oil on panel. 55 x 49 cm.

The motif with the daughters at the piano in the glow of the kerosene lamp was popular for Ilsted, who has painted it in more versions, e.g. in a version dated 1904, which was exhibited the same year at Charlottenborg's Spring Exhibition as no. 234. This was sold at Winkel & Magnussen auction 242, 1939 no. 117.

The motif was also made as both an etching in 1904 and a mezzotint in 1912, respectively Opus 47 (etchings) and Opus 13 in Vilhelm Tryde's Catalogue Raisonné of Peter Ilsted's graphic works, 1924.

DKK 40,000–60,000 / € 5,350–8,050

64

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with a display cabinet, chest of drawers with candlesticks, and a vase with a bouquet of flowers. Signed C. Holsøe. Oil on canvas. 37 x 30 cm.

DKK 40,000–50,000 / € 5,350–6,700



64

65

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

A candlelit interior with a woman at her desk. Signed C. Holsøe. Oil on panel. 40 x 35 cm.

DKK 50,000–60,000 / € 6,700–8,050



65

Interior. The dining room. Frederiksberg Allé. 1888. Unsigned. Oil on panel. 18.5 x 16 cm.

Alfred Bramsen, A Catalogue Raisonné of the Works of Vilhelm Hammershøi "Vilhelm Hammershøi. Kunstneren og hans værk", 1918, no. 66: "Dinning room. The foreground of the picture is almost entirely taken up by a brown dining table with matching chairs. Two windows facing the garden, from which a greenish-yellow light is cast into the living room."

Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 60.

Exhibited: Kunstforeningen, "Fortegnelse over arbejder af Vilhelm Hammershøi", 1916 no. 55.

Provenance: Svend Hammershøi, the artist's brother (1873-1948). Anna Hammershøi, the artist's sister (1866-1955), her estate auction Bruun Rasmussen 61, 1955 no. 189. Bruun Rasmussen auction 482, 1986 no. 91, ill. p. 20.

The motif in the present painting is from the dining room at Frederiksberg Allé 34 (today no. 58-60), which was Vilhelm Hammershøi's childhood home, and where he lived with his entire family: parents, siblings, grandmother (widow Rentzmann) and servants from 1871, and until he in 1891 married Ida Ildsted and moved to Rahbeks Allé 26, also in Frederiksberg.

Exactly the same composition with the dining table, the lounge chairs, the two window sections with transparent curtains and the green deciduous trees just outside, which cast a spring-like greenish light into the dining room, and the oval pedestal cabinet with a bojan on top is known from a later work by Hammershøi (Bramsen (no. 208) and Vad dates that painting to 1900, Rosenvold Hvidt and Oelsner to 1891). In this much larger and more elaborate interior, Hammershøi has added a woman dressed in black with her back turned, as well as a picture on the wall and a door on the far right.

The present painting is thus a much smaller preliminary study done with short quick impressionistic brushstrokes for a larger more elaborate and classical interior by Hammershøi and at the same time it is one of Hammershøi's earliest interior paintings. According to Hammershøi himself, he painted his first real interior in 1888, "Interior. An Old Stove" (The National Gallery of Denmark, Inv. No. KMS7246), the same year as the present one.

The exact same motif is also known from a photograph that belonged to Hammershøi and was taken by his good friend and artist colleague Valdemar Schønheyder Møller (1864-1905), who took many deeply interesting and beautiful atmospheric photos with Anna Hammershøi as a model and of the home the Hammershøi family on Frederiksberg Allé in the 1880s.

The nature of the relationship of the two artists' works and their different mediums can be difficult to determine. Was it photography that inspired Hammershøi or was it Hammershøi's works that inspired Schønheyder Møller. As Rosenvold Hvidt and Oelsner conclude, there is probably no clear answer (p. 65). In this phase of their lives, the two artists have been artistically connected and the two writers only bring up the question to emphasize their interconnectedness "and the photographic layer in Hammershøi's paintings, whether he has looked over his friend's shoulder in the darkroom or his own mediated interaction with the painting, has had an inspiring effect on Schønheyder Møller."



66

The present study can thus be a very important piece in the understanding of Hammershøi's development both of the interior motif and of his relationship with photography.

That the painting first belonged to the brother Svend Hammershøi and later passed on to the sister Anna Hammershøi says something about how closely connected the three siblings have been, and how much their shared home and childhood in Frederiksberg Allé has meant. Anna and Svend Hammershøi lived together all their lives, and the painting has hung in their shared home.

DKK 200,000–250,000 / € 27,000–33,500



67

67

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Still life with grapes, melon and peaches.
Signed I.L. Jensen. Oil on panel. 68 x 54 cm.
*Provenance: Bruun Rasmussen auction 623,
1996 no. 96, ill. p. 47.*

DKK 40,000–50,000 / € 5,350–6,700

68

PETER ILSTED

b. Saksøbing 1861, d. Copenhagen 1933

Still life with flowers, melon and a bunch of
grapes. Signed with monogram and dated
1906(?) Oil on panel. 43 x 37 cm.

*Provenance: Bruun Rasmussen auction 188,
1965 no. 74.*

DKK 50,000–60,000 / € 6,700–8,050



68



69

69

I. L. JENSEN, AFTER GEORGIUS JACOBUS VAN OS

b. Copenhagen 1800, d. s.p. 1856

Bouquet of flowers in a Greek vase, a conch and a seashell on the table with relief with putti. Unsigned. Oil on canvas. 46 x 35 cm.

Literature: Ch.A. Been, "Danmarks malerkunst I", 1902, ill. p. 189.

Marie Louise Berner and Mette Thelle, "Blomstermaler J. L. Jensen", 2018, the painting is referred to on pp. 26-28. The present painting and van Os' painting are illustrated p. 27.

During I.L. Jensen's stay in Paris in 1822-1823, he used part of the time to copy flower painters at the Louvre by e.g. Jan van Huysum (1682-1749), Gérard van Pandonck (1746-1822) and Jan Frans van Dael (1764-1840) and also the painting by Georgius Jacobus van Os (1782-1861).

Jensen mentions why he copies the other flower painters' arrangements (in Danish): "... I think I have used the winter in the best way by copying these paintings, as I have thereby learned a lot in terms of the way to draw and the effect." ("Blomstermaler J. L. Jensen", 2018, p. 26).

The present painting is referred to by the authors as by Jensen, copy after Georgius Jacobus van Os, and must have been executed in 1823, while they were both working at Sèvres. The painting by van Os is titled "Arrangement with flowers in a Greek vase, allegory of spring", dated 1817. That one at the Rijksmuseum in Amsterdam (Inv. No. SK-A-1105). The vase in the painting is an accurate reproduction of an antique vase in the Louvre.

DKK 100,000-150,000 / € 13,500-20,000



70

70

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits of bookkeeper at Asiatisk Kompagni (Danish Asiatic Company) Christophe Battier (1783-1786) and his wife Anna Elisabeth Battier, née Storp (1755-1793). He is wearing a dark reddish brown jacket and is sitting at a table which is covered by a green cloth, on the table some books. She is wearing a brownish dress with lace at the elbows and a greyish-white cape. Her hair is put up and around her neck a black ribbon. She is holding a basket with roses in her hands. Both unsigned. Both oil on canvas. 78 x 62 cm each. Period frames. (2).



70

The artist's own repetitions of no. 117 and 118 in Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991. She is dated 1771, he is dated 1772 and both are signed.

Exhibited: Kunstforeningen, "Jens Juel Udstillingen", 1909 no. 20 and 21.

Literature: E. F. S. Lund, "Danske malede Portrætter", vol. I, 1895 p. 21.

Provenance: Mrs Mary Gamborg (her mother was née Battier) (1909). The paintings were owned by the family until 1931. Winkel & Magnussen auction 99, 1931 no. 80 and 81, ill. pp. 10-11. Bruun Rasmussen auction Tresor 795, 2008 no. 15, ill. pp. 28-29.

DKK 300,000-400,000 / € 40,000-53,500



71

71
**GEORGE DAWE, AFTER,
MID - 19TH CENTURY**

Portrait of the Empress Dowager Maria Feodorovna of Russia (1759-1828), bearing the Order of St. Andrew. Unsigned. Oil on canvas. 85 x 61 cm.

Empress Maria Feodorovna, née Princess Sophie Dorothea of Württemberg, was married 1776 to Zar Paul I of Russia (1754-1801), ruler 1796-1801. The couple was parents to among others Tsar Alexander I of Russia (1777-1825) and Tsar Nicholas I of Russia 1796-1855).

The original by George Dawe (1781-1829) is dated between 1820-1829, measures c. 1.4 x 1 meter, and is owned by The Hermitage Museum, St. Petersburg. There is archival knowledge of a now lost replica by the artist, dated 1828 with the dimensions 88 x 60 cm, and owned by Grand Duke Nikolai Mikhailovich of Russia (1859-1919).
DKK 40,000-50,000 / € 5,350-6,700

72
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of Harriet Brandt (1888-?), daughter of Søren Christian Brandt (1847-1905), founder of Brandts Klædefabrik in Odense. Signed and dated B. Wegmann 1907. On the reverse inscribed Harriet Brandt pinx Bertha Wegmann Odense 1907. Oil on canvas. 76 x 61 cm.

DKK 40,000-50,000 / € 5,350-6,700



72



73

73

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Portrait of Catherine Ullmann, née Angèle Cristich (1846–1920), wearing a white dress with gold embroidery, pearl jewellery and red roses in her hair. Signed and dated Elisabeth Baumann Jerichau 1869 pinx Constantinople. Oil on canvas. 70 x 54 cm.

Catherine Angèle Cristich was born in Constantinople, but later settled in France, where she was married for the second time to Otto Louis Henri Ullmann (1838–1911).

Elisabeth Jerichau Baumann went on many trips across Europe throughout her life, and she was one of the few Danish artists in the 19th century who travelled to the Orient. During the winter of 1869–1870, she went alone to both Constantinople, Athens, Smyrna, Alexandria, and Cairo, and she returned to this part of the world again in 1874–75. Through her great network, she gained access to a harem in Constantinople as one of the first female painters ever. In 1881, she published the book "Brogede Rejsebilleder" (Motley Images of Travel), here she wrote about her experiences during the travels, life in the harem, and the people and customs she met.

Literature: Elisabeth Jerichau Baumann, "Brogede Rejsebilleder", 1881, mentioned p. 19, where she describes how she, in a leather sack hidden on her chest, carries eighty gold pieces, which she has received as payment for the portrait of "Madame Ullmann", while she, among other things, visits a Turkish cafe.

Provenance: Private French collection.

DKK 40,000–60,000 / € 5,350–8,050



74

74

**ELISABETH JERICHAU
BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

A young woman sitting in a stable. A paraphrase of the Penitent Mary Magdalene. Unsigned. Oil on canvas. 109 x 80 cm.

Provenance: Master of the Royal Hunt, Baron Preben Vilhelm Bille Brahe (1852-1924) and his wife Baroness Anna Sophie Elisabeth Bille Brahe, neé Brun (1855-1930). In their time the painting was located at Svanholm Manor. Thence by descent. Bruun Rasmussen auction 888, 2019 no. 26, ill. p. 46.

DKK 40,000-50,000 / € 5,350-6,700



75

75

OTTO WEBER

b. Berlin 1832, d. London 1888

Shepherdess in a forest. Signed Otto Weber. Oil on canvas. 94 x 69.

Otto Weber was a German genre and landscape painter. In the early 1860s, he travelled to Brittany and was one of the first to paint in Pont-Aven.

DKK 20,000-30,000 / € 2,700-4,000



76

76

SIEGWALD DAHL

b. Dresden 1827, d. 1902

A herdsman with his dog in a southern mountain landscape. Signed and dated Siegwald Dahl 1854. Oil on canvas. 147 x 112 cm.

Siegwald Dahl was the son of the painter I.C. Dahl (1788-1857), by whom he was taught. In addition, he studied with the German landscape and animal painter Johan Friedrich Wilhelm Wegener (1788-1857). In 1851, he travelled to London to study with the famous animal painter Edwin Landseer (1802-1873). The present painting shows Dahl's talent as both a portrait and animal painter.

Literature: Louis Bobé et al. (ed.), "Danske Herregaarde ved 1920", volume I, 1922, ill. p. 181. Here is a photo of the knights' hall, where the large painting hangs on the end wall.

Provenance: Tølløse Castle, also called Tølløsegård, a manor house located in Holbæk Municipality.

DKK 30,000-40,000 / € 4,000-5,350



77

77

SANTI CORSI

b. Italien 1871, d. ?

Sala dell'Iliade in the Pitti Palace in Florence. Signed S. Corsi Lung'arno Torigiani 17. Oil on canvas. 105 x 143 cm.

Inscribed on the reverse of the canvas: "Corsi Santi. Lung'Arno Torigiani 17. Studio. Firenze, Italia. Interna Sala dell Iliade Galleria Pitti".

Provenance: Bruun Rasmussen auction 587, 1993 no. 84, ill. p. 34.

DKK 75,000–100,000 / € 10,000–13,500

78

SOPHUS VERMEHREN

b. Copenhagen 1866, d. Frederiksberg 1950

A young student fresh from high school shows a young girl the antique collection at the National Gallery of Denmark. Signed and dated S. Vermehren 1906–1909. Oil on canvas. 65 x 72 cm.

Literature: "Weilbach. Dansk Kunstnerleksikon", ed. Sys Hartmann, vol. IX, Cph. 2000, mentioned p. 36.

Provenance: Bruun Rasmussen auction 695, 2001 no. 1033. Bruun Rasmussen auction 703, 2001 no. 29. Bruun Rasmussen auction 886, 2019 no. 118.

Sophus Vermehren was the son of the painter Frederik Vermehren (1823–1910), and he was taught by his father before he entered the Academy of Fine Arts in Copenhagen in 1883.



78

Plaster casts of antique sculptures were a great source of inspiration for artists right back from the Renaissance through the Baroque, the Neo-classical period and into the early twentieth century, and the reproductions were valued almost as highly as the originals. The art academies around Europe owned copies of the most important ancient works, and they were included as an essential part of the teaching when, after a few years, the students went from copying after drawings or engravings to learning to draw after three-dimensional models. Drawing after casts was thus an essential artistic training before the students could move on to drawing after live models. The Royal Danish Academy of Fine Arts also had a large collection of casts, which are known from several paintings from the Danish Golden Age depicting the artists in the act of copying a cast – one of the best known is Christen Købke's "Parti af Afstøbningssamlingen på Charlottenborg" (View from the plaster cast collection at Charlottenborg) from 1839 (The Hirschsprung Collection).

The Royal Cast Collection, which was partly made up of the collection from the Royal Danish Academy of Fine Arts, was established in 1895 as part of the National Gallery of Denmark where it was also housed until it moved to the old historic West Indian Warehouse (Vestindisk Pakhus) by Copenhagen Harbor in 1995. It is one of the world's largest and finest collections of casts.

Erik Mortensen writes about the painting in Weilbach's Kunstnerleksikon: "Vermehren's painting is a typical and, in many ways, sympathetic depiction of the newly refurbished National Gallery of Denmark, where a recently graduated student shows the collection of antiquities to a young girl [...] The lighting effects are skilfully done, the drawing of the figures confident and the anecdotal adequately discreet." (see the literature reference above).

DKK 100,000–150,000 / € 13,500–20,000



79

79

H. A. BRENDKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Young couple under blossoming fruit trees, springtime.

Signed and dated H.A. Brendekilde 05. Oil on canvas.

70 x 95 cm. DKK 50,000–75,000 / € 6,700–10,000



80

80

JULIUS EXNER

b. Copenhagen 1825, d. s.p. 1910

Mother and child from Amager making a flower garland outside the farmhouse Hollandsminde in Store Magleby, Amager. Signed and dated I. Exner 1856. Oil on paper laid on canvas. 54 x 65 cm. *The staircase in the painting can be found today at Museum Amager in Store Magleby and is called "Exner's Staircase".*

*Provenance: Bruun Rasmussen auction 314, 1974 no. 50, ill. p. 15.
The family on an old farm, Amager.*

DKK 30,000–40,000 / € 4,000–5,350



81

81

KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"En ung pige." A young girl. Karen Brahe. Signed with monogram and dated 1869. Oil on canvas. 63 x 54 cm. H. Chr. Christensen, *A Catalogue Raisonné of the Works of Kristian Zahrtmann*, 1905, no. 54.

S. Danneskjold-Samsøe, *A Catalogue Raisonné of the Works of Kristian Zahrtmann*, 1942, no. 167. Described p. 38 as follows (in Danish): "The summer's most significant work was the Karen Brahe painting. In Rønne, his sister Elisabeth sat for him [...]. A study shows the sister sitting and writing at a table, seen against the light [...]. The main work shows her reading, but is still a variant of the profile motif with the light behind the figure. She sits alone in a high-ceilinged interior and forms a graceful silhouette, in the foreground to the right, the figure is balanced by the corner filled with, among other things, a cello. The image is deeply toned in brown, Dutch in character, gently and completely it adds to the graceful, finely executed figure, three faint red colours bring together the composition, the velvet of the chair back, the tip of the shoe and the band of the cello. The picture has probably been further darkened, but already in August, Zahrtmann writes [...]: "...What I'm doing, it's difficult to say, soon I have one, soon another, but I think that nothing will prosper for me, and the only thing I'm really happy about is Karen Brahe, which, however, is so inhumanly dark that people ask if it's night..."."

Exhibited: Charlottenborg 1870 no. 284. Kunstforeningen, "Udstilling af Kr. Zahrtmanns Arbejder", 1907 no. 27.

Literature: "Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 203.

Provenance: Mrs Marta Borch, widow after grocer in Roskilde A. Borch (1905, 1907). Merchant V. Ragoczy (1942, 1945).

Karen Brahe (1657–1736) was a Danish noblewoman and book collector. In 1716, she founded the convent Odense Adelige Jomfrukloster, to which she also bequeathed her large book collection. The book collection, later known as the Karen Brahe Bibliotek (Library), is the oldest preserved Danish private library. DKK 40,000–50,000 / € 5,350–6,700



82

82

JULIUS EXNER

b. Copenhagen 1825, d. s.p. 1910

"Jeg Skulde si'e fra Mo'er". Interior with a child visiting her grandmother, both in a traditional dress from the island Fanoe. Signed and dated J. Exner 1892. Oil on canvas. 51 x 72 cm.

Literature: Små Kunstbøger no. 2, "Julius Exner", 1922, ill. p. 32.

Provenance: Auction 18 November 1913 no. 20. Winkel & Magnussen auction 215, 1937 no. 39, ill. p. 9. Winkel & Magnussen auction 221, 1937 no. 82, ill. p. 29.

DKK 25,000–30,000 / € 3,350–4,000

83

JULIUS EXNER

b. Copenhagen 1825, d. s.p. 1910

"Bedstemoders Kæledægge". Grandmother's favourite. Signed and dated J. Exner 1903. Oil on canvas. 51 x 46 cm.

Exhibited: Charlottenborg 1903 no. 126.

Provenance: Art dealer Kleinsang (1903). Bruun Rasmussen auction 89, 1957 no. 81, ill. p. 106.

DKK 30,000–40,000 / € 4,000–5,350



83



84

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Interiør fra et Skomagerværksted. En Mand, siddende en face tilhøjre, læser Socialdemokraten for to andre, der sidde i Skjorteærmer ved et Bord; den ene, i Baggrunden, set forfra, den anden, en ung Svend, set fra højre Side. Den sidste holder sin Shagpipe til Munden". Interior from a cobbler's workshop. A man, sitting en face to the right, reads Socialdemokraten to two others, who are sitting in shirt-sleeves at a table; one, in the background, seen from the front, the other, a young journeyman, seen from the right side. The last one is holding his shagpipe to his mouth. Signed and dated L.A. Ring 1885. Oil on canvas laid on canvas. 23 x 30 cm. *H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, the supplement 1922, no. 836.*

Exhibited: Kunstforeningen, "Arbejder af L.A. Ring udstillede i Den Frie Udstillings Bygning", 1924 no. 29. Charlottenborg, "Mindeudstillingen for L. A. Ring", 1933 no. 31. Kunstforeningen, "L.A. Ring", 1953 no. 9.

Literature: Peter Hertz, "Maleren L.A. Ring", 1934, ill. p. 143, mentioned pp. 142-146.

Provenance: Merchant Theodor Jensen (1922, 1924). His wife Elisabeth Jensen (1953). Their auction Bruun Rasmussen 154, 1963 no. 61, ill. p. 55. Bruun Rasmussen auction 243, 1970 no. 30, ill. p. 46. The collection of Gregers and Dita Kirk, their auction Bruun Rasmussen 593, 1993 no. 13, ill. p. 12. Bruun Rasmussen auction 703, 2001 no. 83.

The present painting is a variation on a larger painting from 1885 entitled "Et besøg. Skomagerværksted" (A Visit to a Cobbler's Workshop) (The National Gallery of Denmark, Inv. No. KMS7380). Apart from the size, there are minor differences in the composition between the two paintings. The painting at the National Gallery of Denmark is an evening picture, and the kerosene lamp has therefore been moved from the windowsill onto the table, and the three depicted people, who are not completely identical between the works either, sit in the glow of the lamplight instead of the daylight, that falls in from the window, but otherwise the overall composition including the position of the figures, the wall and window section and the interior of the workshop is the same.



84

The painting at the National Gallery of Denmark is described in "L.A. Ring. På kanten af verden", the National Gallery of Denmark, 2006, as follows (in Danish): "Just as Ring had moved to Copenhagen from the province, a friend from his native place had become a cobbler's apprentice in Lille Regnegade. Outside working hours, he repaired Ring's footwear, and the impressions from the workshop were in 1885 transformed into 'A Visit to a Cobbler's Workshop'. The painting is from the time when the public debate culminated during council president Estrup's temporary laws, and Ring was linked to a group of politically active young people [...]" and as follows: "the two cobbler's apprentices have been visited by a social democratic agitator who is about to explain his party's position on the great political issues of the time." ("L.A. Ring. På kanten af verden", 2006, pp. 222, 23).

DKK 50,000–75,000 / € 6,700–10,000



85



85

C. F. AAGAARD

b. Odense 1833, d. Copenhagen 1895

View of Sommerspiret at the Cliffs of Møn on a summer's day. Unsigned. Oil on canvas. 78 x 104 cm.

DKK 60,000–80,000 / € 8,050–10,500



86

86

C. F. AAGAARD

b. Odense 1833, d. Copenhagen 1895

"Klipper i en Bygmark. Optrækkende Bygevejr. Motiv fra Allinge paa Bornholm". Rocks in a field, Allinge, Bornholm. Signed and dated C. F. Aagaard 1887. Oil on canvas. 106 x 188 cm.

Exhibited: Charlottenborg 1887 no. 3.

Provenance: Bruun Rasmussen auction 441, 1982 no. 328, ill. p. 127. Bruun Rasmussen auction 786, 2008 no. 317, ill. p. 235. Bruun Rasmussen auction 866, 2016 no. 78, ill. p. 76.

DKK 100,000–150,000 / € 13,500–20,000





87

87
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from Brolæggerstræde in Copenhagen with the City Hall Tower in the background. Signed Paul Fischer. Oil on panel. 25 x 20 cm.

DKK 30,000–40,000 / € 4,000–5,350



88



89

88

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Rainy day on Vesterbrogade in Copenhagen near Axelborg and Frihedsstøtten (The Liberty Memorial). Signed Paul Fischer. Oil on panel. 29 x 36 cm.

Provenance: Mrs Karen Jyrdal, her estate auction Bruun Rasmussen 159, 1963 no. 195.

DKK 40,000–60,000 / € 5,350–8,050

89

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The artist's wife Musse in a white summer dress standing on the terrace looking at the sunset over the sea. Signed and dated Paul Fischer 1915. Oil on canvas. 39 x 54 cm.

Provenance: Bruun Rasmussen auction 149, 1962 no. 97. DKK 200,000–250,000 / € 27,000–33,500



90

90

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Kronborg Slot set fra den nordlige side". Kronborg Castle seen from the north side. Study. 1834. Unsigned. Oil on canvas. 13 x 19 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 84. Study for no. 87 in the Catalogue Raisonné with the same title.

Literature: Emil Hannover, "Maleren Constantin Hansen", 1901, mentioned p. 52 and p. 299. Here it says about the present study (in Danish): "There is a very small study for this, in which the color is fresh and cool...". (p. 52). In the same book is also a reproduction of a small drawing that Constantin Hansen made of the motif in a letter to the architect Gottlieb Bindesbøll (1800–1856) (p. 53).

Provenance: Accountant C. F. Baker (1901).

In 1834, Kunstforeningen (the Art Association) in Copenhagen arranged a competition for, among other things, an architectural painting of the interior or exterior of a notable Danish building or public square. Constantin Hansen chose Kronborg Castle. He carried out several preliminary works, e.g. the present, as well as a small study of Trompetertårnet's (the Trumpeter tower) spire (The National Gallery of Denmark Inv. No. KMS4110) and another of the entire Kronborg very similar to the present (The National Gallery of Denmark Inv. No. KMS6815). The final painting, which measures 60 x 82 cm, won Kunstforeningen's competition.

Several of the Danish Golden Age painters, including Constantin Hansen's friends Christen Købke (1810–1848) and Jørgen Roed (1808–1888), painted important national historical buildings in the early 1830s, such as Frederiksborg Castle and here Kronborg.

DKK 100,000–150,000 / € 13,500–20,000

91

H. G. F. HOLM

b. Berlin 1803, d. Copenhagen 1861

View of the Stock Exchange (Børsen) in Copenhagen. C. 1850. Signed Holm. Watercolour on paper laid on paper. Sheet size 19 x 28 cm.

Erik Husted, A Catalogue Raisonné of the Works of H. G. F. Holm, 1994, no. 1.010.

Literature: Erik Husted, "Fattig-Holm. Tre Guldalderskæbner", 1994. The drawing is an original sketch for a lithograph, no. 9.145, which is illustrated on p. 319. Both the drawing and the lithograph is mentioned on p. 322.



91

Provenance: Husejernes Kreditkasse. Kunsthallen auction 384, 1990 no. 336, ill. p. 97.

DKK 15,000–20,000 / € 2,000–2,700



92

92

SVEND HAMMERSHØI

b. Frederiksberg 1873, d. s.p. 1948

"Helligåndskirken set fra Sparekassen i Niels Hemmingsensgade." Helligåndskirken (The Church of the Holy Spirit) seen from Niels Hemmingsensgade in Copenhagen. 1935. Unsigned. Oil on canvas. 86 x 78 cm.

Tove Jørgensen, A Catalogue Raisonné of the Works of Svend Hammershøi in "Svend Hammershøi 1873-1948, Maler og formgiver", 1990, p. 114, listed under "Helligåndskirken", dated 29 Jan.-5 March. DKK 30,000-40,000 / € 4,000-5,350

Circolo Scandinavo's Collection of Friendship Portraits

Rome – the eternal city

In the 19th century, no other country and no other city had the same importance for cultural life in Scandinavia as Italy and Rome. For centuries, the city had been a destination for artists and in the 18th century the most important destination on the educational journey of young well-to-do men through Europe – "The Grand Tour".

On 8 March 1797, the Danish sculptor Bertel Thorvaldsen (1770-1844) arrived in the city, and a few years later he had become an international name, whose workshop was listed in the tourist's guides of the time.

From 1813, Thorvaldsen served as president of the German Ponte-Molle Society in Rome, the purpose of which was to receive newly arrived artists from Northern Europe and initiate them into the artist community through a series of cheerful and unpretentious ceremonies. Through this, the visiting artists experienced the special emphasis on friendship and community that prevailed among the German artists. They had formed a small community of artists in the city, occupied the abandoned monastery of San Isidoro and shaped by the romantic ideas of their homeland about friendship, loyalty and artistic exchange, formed the group of artists who were later known as the "Nazarenes".

The Danish Book Collection in Rome

These currents of the time were not completely unknown to the young Danish artists, many of whom came from the duchies of Schleswig and Holstein. In the years around 1820, several gathered at Professor Johan Ludvig Lund (1777-1867), a native of Kiel in Holstein, in his studio at the Royal Danish Academy of Fine Arts in Copenhagen – romantics who swarmed for Ossian, Oehlenschläger and Goethe – for Nordic mythology and for German modern literature.

It was namely the access to literature that brought the Nordic artists together in Rome. The forerunner of "Skandinavisk Forening i Rom" (The Scandinavian Association in Rome) was created in the 1830s with the creation of "De Danskes Bogsamling" (The Danish Book Collection) in Rome with its associated reading circle. The book collection was founded as a library on 28 January 1833 on King Frederik VI's birthday and on the initiative of the author Ludvig Bødtker (1793-1874). Among the signatories were Bertel Thorvaldsen, Hans Christian Andersen (1805-1875), Albert Kückler (1803-1886) and Johan Bravo (1797-1876). New artists who arrived in the city were requested to become members, after which they signed the charter.

In the early years, the library was located at Johan Bravo's on the floor above Caffé Greco in Via Condotti, and it was also in Bravo's home that the Swedish and Norwegian book collections were subsequently added in the 1840s and 1854 respectively. "De Nordiske Kunstneres Hjelpekasse" (The Nordic Artists' Aid Fund), popularly called Fattigkassen (The Poor Box), was established in 1843. Administered by Bravo, it acted as a kind of insurance scheme to support artists who were momentarily in financial trouble.

Skandinavisk Forening i Rom / Circolo Scandinavo

However, the need for a meeting place that brought together the visiting artists from the Nordic countries was still present after the foundation of "De Danskes Bogsamling".

The historian Edvard Holm (1796-1879) wrote during his stay in Rome in 1856 that the Scandinavian visitors in Rome "... have long been heartily bored by the creepy cafes that drive the artists home early in the evening to their rooms, few of which are comfortable at wintertime", and that there was a desire among them to "have a proper cozy gathering place with a reading and library room like the German, French and English artists have." However, it was not until July 1860 that a regular association was founded, which was to be known under the name "Skandinavisk Forening i Rom" / Circolo Scandinavo. It was established on the existing Danish and



cat. no. 106

Swedish libraries and received support from the Scandinavian governments. In the association, artists would come daily to read newspapers and use the library, which contained an extensive collection of Nordic and international literature, countless magazines, and periodicals as well as a hand library. The association also formed the framework for several social gatherings that, among other things, included reading circles, musical evenings, and public holiday celebrations. The pleasant evenings were supposed to broaden the horizons of the participants, but at the same time they could soothe some of the homesickness that most visiting artists in Rome knew so well.

Circolo Scandinavo's Collection of Friendship Portraits

In his book "Rom og Danmark gennem tiderne" (Rome and Denmark through the ages) (1935-37), the author Louis Bobé (1867-1951) has divided the 19th century among the Scandinavian artists in Rome into three periods: 1800-1845: Thorvaldsen's period, 1845-1860: the time of Scandinavianism, and 1860-1885: The heyday of Skandinavisk Forening.

Behind each period and behind each individual portrait are hidden personal stories of new friendships, unity, affiliations, and politics.

The origin of Circolo Scandinavo's collection of friendship portraits from the first period must be found among the Danish artists who stayed in Rome in the 1820s. Several had a common affiliation with the duchies of Schleswig and Holstein and already had a close friendly relationship with each other at the Academy back home in Copenhagen. The sculptor Herman Wilhelm Bissen (1798-1868) executed in Copenhagen and later during his stay in Rome 1824-1834 a collection of intimate friendship portraits, called "Venner's Minde" (Memories of Friends) (The National Gallery of Denmark, Inv. No. KKS5506), but it was presumably the Ponte Molle Society's foundation of the "Sammlung von Bildnissen Deutscher Künstler in Rom" 1832 that was the actual idea behind it. This collection consists of 140 portraits - including several by Scandinavian artists - and is today at the Bibliotheca Hertziana in Rome.

However, the greatest historical significance in Circolo Scandinavo's collection is the portraits executed from the 1840s-1880s. Here, the voices and destinies of the period are put face to face when it comes to the national currents and political conditions of the time.

Those portrayed are not only artists but also writers, art historians and cultural figures. The popular, spiritual, and cultural unity in Scandinavia preoccupied personalities such as Martin Hammerich (1811-1881). The seed for his involvement in the Scandinavian movement was thus laid during his stay in Rome, and in 1843 he co-founded "Skandinavisk Selskab" (the Scandinavian Society) whose purpose was to promote the spiritual and intellectual connection between the Scandinavian peoples.

The price for the strong national tensions that arose in the aftermath of the two Schleswig wars was paid by several of the artists from the duchies, including Louis Gurlitt (1812-1897) - see cat. no. 96 - and Hermann Carmiencke (1810-1867) - see cat. no. 98. In 1851 in connection with the 1st Schleswig War (1848-1851) Carmiencke felt compelled to migrate to America. A final break with the artistic life he had been an active part of for more than fifteen years.

In 1865, the Norwegian playwright Henrik Ibsen (1828-1906) proposed a ban on German membership of Skandinavisk Forening. It was not added in the statutes, but the General Assembly quietly agreed.

The 1870s eventually brought up the discussion about full membership for the women who previously had access on Saturdays only. In 1879, Henrik Ibsen proposed that the position of librarian could be filled by a woman and that women should obtain membership on an equal footing with men. Full membership did not come until a few years later, but a female librarian was employed. Again, literature and the library became the symbolic renewal of Skandinavisk Forening.

Today Skandinavisk Forening still functions as an important Scandinavian cultural center and artists' residence in Rome.

Talk: Saturday 8 June at 2 pm: "Danish Friendship Portraits from Rome" by art dealer Peter Titelbech

(the talk will be in Danish)



93

93

LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Thorald Brendstrup (1812-1883). Signed with monogram and dated Catacomberne Rom 1848. Inscribed Thorald Brendstrup. Pencil on paper. Sheet size 16 x 11.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 17, mentioned p. 36, ill. p. 35.

Literature: Gertrud Oelsner & Ingeborg Bugge (ed.), "Thorald Brendstrup. I guldalderens skygge", 2012, ill. p. 145.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 29).

In 1826, at the age of 14, Brendstrup was admitted as a student at the Royal Danish Academy of Fine Arts in Copenhagen, and he made his debut at Charlottenborg in 1835. Initially, Brendstrup's landscape paintings were inspired by Christoffer Wilhelm Eckersberg (1783-1853) and Christen Købke (1810-1848), but he later developed a more personal and romantic style.

In 1847, he received a large travel scholarship from the Academy and travelled for the first time to Italy, where he stayed for the following 3-4 years mainly in Rome and its surroundings. In Rome, Brendstrup, besides Lorenz Frølich, became close friends with the architect Laurits Albert Winstруп (1815-1889), whom Frølich also portrayed (see lot no. 110), the painter Thorald Læssøe (1816-1878), as well as the married couple, the painter Elisabeth Jerichau Baumann (1819-1881) and the sculptor Jens Adolf Jerichau (1816-1883).

DKK 30,000-40,000 / € 4,000-5,350



94

94

EDVARD LEHMANN

b. Copenhagen 1815, d. s.p. 1892

The artist's self-portrait. Signed Eduard Lehmann København 1846. With dedication in pencil from the artist: "Til mine Venner i Rom!" (To my friends in Rome). Pencil on paper. Sheet size 28.5 x 21 cm. Unframed. Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 30, mentioned p. 52, ill. p. 51.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 12).

Accompanied by his friend and fellow art colleague Julius Friedländer (1810-1861), Edvard Lehmann went on a two-year educational trip to Italy. When they arrived in Rome in 1843, they were welcomed by their Danish artist colleagues, such as the painters Constantin Hansen (1804-1880) and Peter Raadsig (1806-1886) and the sculptor Peter Petersen (1810-1892).

In Rome, Lehmann practised the genre painting, while at home in Copenhagen, he was more into portraits by orders from the bourgeoisie of Copenhagen. Lehmann was very observant and oriented to detail, and he was able to quickly grasp a situation and depict it. His technical abilities and eye for detail were in particularly evident in his drawings made with pen or coal. In the present self-portrait that is the case, where the combination of soft and hard pencil strokes realistically gives his hair a gloss and shine.

The self-portrait is signed and dated Kjøbenhavn (Copenhagen) 1846 with the dedication "Til mine Venner i Rom!" (To my friends in Rome!) and was probably made for the above mentioned artist colleagues as a memory of Lehmann after he left Rome in 1844.

DKK 30,000-40,000 / € 4,000-5,350



95

95

ANDERS LUNDE

b. Copenhagen 1809, d. s.p. 1886

Portrait of Julius Friedlænder (1810-1861). Signed and dated A. L. Rom den 26. Juni 1845. Pencil on paper. Sheet size 20 x 15.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 37, mentioned p. 58, ill. p. 57.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 3).

After finishing his studies at the Royal Danish Academy of Fine Arts in Copenhagen, Julius Friedlænder went to Italy on a travel grant from the Academy in 1843. In Italy, he mainly stayed in Rome, but occasionally went on excursions to Capri and Subiaco following the footsteps of his Golden Age colleagues.

In Rome, Friedlænder was deeply involved in the Scandinavian artist environment. As described in the catalogue "Venskabsportrætter fra Rom" (in Danish): "He became a part of the initiators of "De nordiske Kunstneres Hjælpe-kasse" - an aid fund whose purpose was to support Scandinavian artists with financial difficulties. The fund, also known as "Fattigkassen" (The Poor Box), was the first real joint Scandinavian institution in Rome and was thus a forerunner of Skandinavisk Forening." (p. 58).

Anders Lunde's portrait of Friedlænder was therefore made while Skandinavisk Forening was in the making, but not yet officially established.

DKK 20,000–25,000 / € 2,700–3,350



96

96

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Portrait of Louis Gurlitt (1812-1897). Signed and dated W. M. 1846. Inscribed Louis Gurlitt. Pencil on paper. Sheet size 23 x 17.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 41, mentioned p. 61, ill. p. 61.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (inv. No. AI 22).

Louis Gurlitt was one of several young artists from Schleswig-Holstein who in the 1880s moved to Copenhagen to study at the Royal Danish Academy of Fine Arts. Here, he was a student of Christoffer Wilhelm Eckersberg (1783-1853), and it was also here that he met Wilhelm Marstrand (1810-1873), with whom he developed a close friendship during his time at the Academy.

After graduating, Gurlitt travelled with Marstrand to Norway in 1835, where he practiced painting the Norwegian landscape. It was actually the landscape and nature that he had been encouraged to focus on during his studies under Eckersberg, and later in his artistic practice - together with his artist colleagues Johan Thomas Lundbye (1818-1848) and Peter Christian Skovgaard (1817-1875) - he was one of the pioneers of the Danish National-Romantic landscape painting.

Gurlitt and Marstrand met again in Rome during an extended stay Gurlitt had in Italy from 1842-46. He had left Denmark in the wake of the increased political dispute between Denmark and Prussia. On a stay on the Italian island Ischia, their friendship turned into a professional collaboration as well, with Gurlitt painting the landscape background for some of Marstrand's Italian folk life motifs. It is therefore not surprising that Marstrand made this extremely detailed picture of the friend while they were both living in Rome in 1846. DKK 30,000-40,000 / € 4,000-5,350



97

97

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Portrait of Michael K. Raffenberg (1802-1881). Signed W. M. Inscribed and dated M. Raffenberg 1846. Pencil and coal on paper. Sheet size 19 x 15 cm. Unframed.

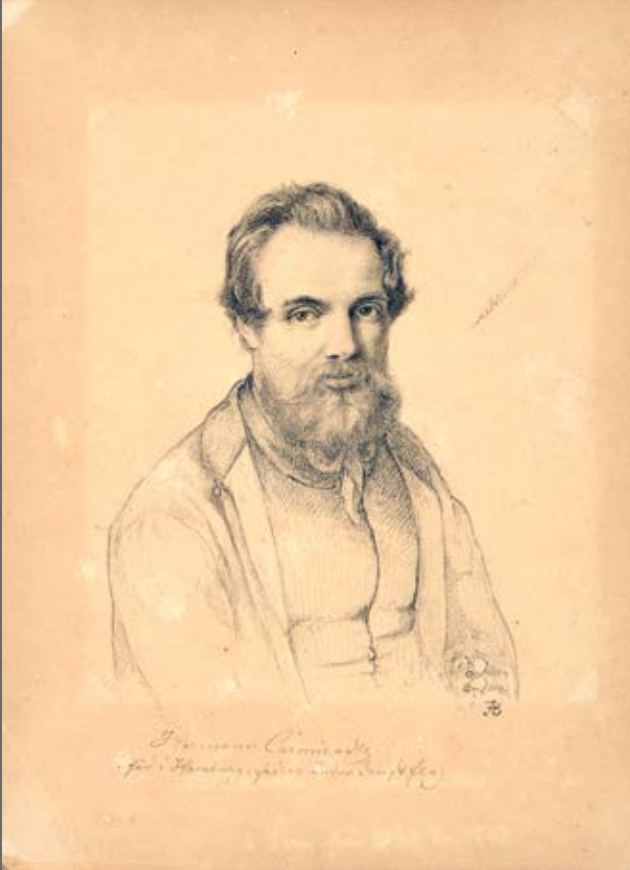
Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 42, mentioned p. 62, ill. p. 62.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 9).

Through his chairmanship in the board of Kunstforeningen (The Art Association) Councillor Michael Kiaer Raffenberg was introduced to many of the Danish artists of the time, and several of them became his close friends. One of these was Wilhelm Marstrand, who Raffenberg had come to know when Marstrand was young, therefore Raffenberg "[...] understood him as well as only a few." (Michael K. Raffenberg, "Vilhelm Marstrand - Breve og uddrag af breve fra denne kunstner", p. 9).

In this portrait of Raffenberg, Marstrand has depicted his friend with a serious look and well brushed hair. The portrait from 1846 is from Marstrand's second trip to Italy, where he stayed in the period 1845-48. According to himself Raffenberg tried not to comment too much on Marstrand's artistic qualities - due to a lack of professional knowledge - but in his introduction to a collection of Marstrand's letters, Raffenberg wrote about the outcome of his second stay in Italy (in Danish): "These years were of great importance for his development and future as an artist." (Michael K. Raffenberg, "Vilhelm Marstrand - Breve og uddrag af breve fra denne kunstner", p. 9).

DKK 20,000-25,000 / € 2,700-3,350



98

98

A. W. BOESEN

b. Vigerslev 1812, d. Bologna 1857

Portrait of Hermann Carmiencke (1810-1867). Signed with monogram. Pencil on paper. Sheet size 22 x 16.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 13, mentioned p. 31, ill. p. 31.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 5).

Born in Hamburg, Hermann Carmiencke started his education there and continued as a student of the Norwegian painter Johan Christian Dahl (1788-1858) in Dresden. Dahl urged him to move to Copenhagen to continue his education at the Royal Danish Academy of Fine Arts, and so Carmiencke did in 1834. Besides attending the Academy, he also became a private student of Christoffer Wilhelm Eckersberg (1783-1853). After around 10 years of living and working in Denmark, Carmiencke was granted a scholarship from the Academy, which financed his trip to Italy. In Rome, he became a natural part of the Scandinavian artist colony, and in this portrait of his artist colleague, Boesen has depicted the gentle and calm nature of Carmiencke.

After his stay in Italy, Carmiencke returned to Denmark, where he was appointed Court painter for King Christian VIII of Denmark (1786-1848). It did not last long, however, as Carmiencke had to leave Denmark due to the 1st Schleswig War (1848-51) and migrate to New York in 1851. The migration to New York marked Carmienckes break with his second homeland as well as the Danish art environment, which he had been an important part of for many years. Carmiencke died in Brooklyn, New York, in 1867.

DKK 20,000-25,000 / € 2,700-3,350



99

99

HENRIK OLRİK

b. Copenhagen 1830, d. s.p. 1890

Portrait of Georg Christian Freund (1821-1900). Signed and dated H. Olrik 1859. Pencil on paper. Sheet size 28 x 22 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 45, mentioned p. 66, ill. p. 67.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 32).

Henrik Olrik and Georg Christian Freund met during their studies at the Royal Danish Academy of Fine Arts in Copenhagen. Freund, who was born in Altona, came to Copenhagen in 1836 to study as a sculptor under his uncle Hermann Ernst Freund (1786-1840). But after only a short time he was admitted to the Academy, where both Freund and Olrik were students of the sculptor Hermann Wilhelm Bissen (1798-1860).

While Freund continued to train as a sculptor, Olrik was influenced by the currents of the romantic nationalism of the 1850s and began to take an interest in painting. The present portrait of Olrik's old student friend Freund is from the first stay of both in Rome (Olrik 1858-59; Freund 1854-60), and it is therefore one of the first of many portraits that Olrik was to produce during his career.

DKK 20,000-25,000 / € 2,700-3,350



100

100

VILHELM BISSEN

b. Copenhagen 1836, d. s.p. 1913

Portrait of Hans Hansen (1820-1858). Signed and dated V. Bissen 3. April 58. Pencil on paper. Sheet size 22 x 14.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 1, mentioned p. 18, ill. p. 18.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 36)

After receiving the Norwegian government's travel grant, the Norwegian sculptor Hans Hansen travelled to Copenhagen in 1856 to study at the Royal Danish Academy of Fine Arts. Here, he became a student of the sculptor Herman Wilhelm Bissen (1798-1868) and alongside his studies, Hansen assisted Bissen in his studio. It was here he got to know his teacher's young son, Vilhelm Bissen.

An order for two busts; one of the Swedish King Oscar I (1799-1859) and one of Crown Prince Karl XV (1826-1872), made the first period of Hansen's year-long stay in Rome (1851-58) possible. Through the Scandinavian artist community in Rome, Hansen came into contact with several skilled Danish and Swedish sculptors, and he enjoyed practicing his copies of Rome's ancient sculptures. When Hansen failed to have his grant renewed, he began to suffer from malnutrition due to his poor living conditions, and he was in periods very ill from 1856 until his death in 1858. His financial situation became more and more disastrous, all while the illness worsened. In the present portrait from the beginning of April, Bissen has drawn Hansen shortly before his early death. In the portrait we see Hansen in profile, looking down with a distant gaze, reflecting the Norwegian sculptor's fragile life at the time.

DKK 20,000-25,000 / € 2,700-3,350



101

101

LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Vilhelm Kyhn (1819-1902). C. 1851. Unsigned. Inscribed WLH:KYHN. Pencil and wash on paper. Sheet size 16 x 11.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 20, mentioned p. 37, ill. p. 38.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 13).

Vilhelm Kyhn began his studies at the Royal Danish Academy of Fine Arts in Copenhagen in 1836. He debuted at Charlottenborg in 1843 and studied perspective drawing with Christoffer Wilhelm Eckersberg (1783-1853) in 1844. In 1849, he received a travel scholarship from the Academy and travelled in 1850 through the Netherlands, Belgium, and France to Rome, where he arrived in June 1850. It was here that he met Lorenz Frølich, among others, which marked the beginning of a lifelong friendship and an extensive letter correspondence. Their letters bear witness to a warm and heartfelt friendship, exchanging views on art and politics in detail.

Back in Copenhagen, Kyhn carried on some of the "spirit" from Rome and the close friendships among artists in his so-called "Huleakademi" (Cave Academy) in his garden studio on Farimagsgade, Copenhagen. It became a place for gathering among younger artists to exchange artistic views and experiences, and above all, to voice their dissatisfaction with the Academy and its conservative views on art. Kyhn's informal "Academy" served as a kind of precursor to "Kunstnernes Frie Studieskoler" (The Free School of Study for Artists), established in 1882 in protest against the Academy's views on art and admission regulations.

Vilhelm Kyhn also drew a portrait of Lorenz Frølich in Rome in 1850/51, and the two drawings are likely to have been done in succession to each other. There is also a small oil sketch after the present drawing from Rome 1850/51. Both Kyhn's drawing and the oil sketch are illustrated in "Lorenz Frølich, Egne optegnelser og breve til og fra hans slægt og venner", 1921, p. 214 and p. 215.

DKK 30,000–40,000 / € 4,000–5,350

102

ERNST MEYER

b. Altona 1797, d. Rome 1861

Self-portrait with beret. Unsigned. Dated Rom Fbr. 30. Pencil on paper. Sheet size 20.5 x 18.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabs-portrætter fra Rom", 2016, Cat. No. 47, mentioned p. 15 and pp. 64-66, ill. p. 65.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 30).

Ernst Meyer studied at the Royal Danish Academy of Fine Arts in Copenhagen in the years 1812-1820, where in his last years he was greatly influenced by Christoffer Wilhelm Eckersberg (1783-1853), who became a professor at the Academy in 1818. In 1820, Meyer travelled to Munich, where he studied history painting at the Academy of Fine Arts in the years 1820-1824.



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The present self-portrait was executed in Rome in 1830 and clearly reflects the extent to which Meyer was inspired during his time in Munich by the German Nazarenes and the circle around the painter Peter von Cornelius (1783-1867) and still was in 1830.

The Nazarenes were a group of romantic artists from Germany founded in the early 19th century, who sought to revive spirituality and sincerity in art in contrast to the otherwise prevailing French academic neoclassicism. The Nazarenes sought inspiration from artists from the late Middle Ages and the early Renaissance, and they sought a simple and uniform external appearance, including long straight hair and a beret.

As can be seen in the present self-portrait, Ernst Meyer also let his hair grow long during his stay in Munich and has depicted himself with the romantic artist's favourite beret and with a very serious and heartfelt expression in his large expressive eyes.

In 1824, Meyer travelled with his friend the sculptor Herman Wilhelm Bissen (1798-1868) on to Italy, where he settled in Rome in the years 1824-1841 and where he became a very central figure in the Danish-German artist circle around the sculptor Bertel Thorvaldsen (1770-1844) and the artistic life, as it unfolded in and around the caffè Greco and the osteria La Gensola, as is known from Ditlev Blunck's (1798-1853) famous painting from 1837, where Ernst Meyer sits in the circle of the Golden Age painters around Thorvaldsen (Thorvaldsen's Museum Inv. No. B199). Ernst Meyer was known for his great helpfulness, his humor and cheerful disposition.

It is interesting to see the difference in appearance between the self-conscious artist in the present self-portrait from 1830 and the relaxed man of life, elegantly dressed and with short curly hair, half-beard, glasses and a cigar in hand in Blunck's painting from La Gensola from 1837 as well as the elderly gentleman in the drawn portrait by Frølich from 1847 in the present collection (see Cat. No. 108).

DKK 100,000-125,000 / € 13,500-17,000

103

THEODOR BÜLAU

b. Hamborg 1800, d. s.p. 1861

Portrait of August Krafft (1798-1829). With dedication in pen by the artist: "August Kraft 1823. Zum Andenken von deinem Freund Theodor Bülau aus Hamburg. In März 1824". Pencil on paper laid on paper. Sheet size 12 x 10.5 cm. Unframed.

Exhibited: *The Nivaagaard Collection, "Venskabsportrætter fra Rom"*, 2016, Cat. No. 15, mentioned p. 15 and p. 33, ill. p. 33.



103

Provenance: *Circolo Scandinavo / Skandinavisk Forening i Rom* (Inv. No. AI 37).

August Krafft was born in Altona and attended the Royal Danish Academy of Fine Arts in Copenhagen from 1816 to 1819. Here, he became very close friends with several other artists from the Danish duchies, including Ernst Meyer (1797-1861), Johan Bravo (1797-1876), Harro Haring (1798-1870), and the sculptor Herman Wilhelm Bissen (1798-1868), all of whom he sought out again when he arrived in Rome on 11 December 1826 after several years in Altona, Dresden, Munich, and Vienna.

The present portrait presumably originates from Munich, where Theodor Bülau studied history painting at the Academy of Fine Arts, and where both Bülau and Krafft stayed in 1823 and became friends. In this very sensitive portrait of the friend with his long 'Nazarene' hair, Bülau shows his great skills and sensibility as a draftsman, and we get a very fine and vivid impression of Krafft and his vulnerability, as described in the catalogue *"Venskabsportrætter fra Rom"* (in Danish): "With his gentle and self-sacrificing being, Krafft was the soul of the circle of friends. The friends' correspondence testifies to tenderness, veneration and concern. Krafft's health had been weak since childhood. Even before his stay in Munich he contracted tuberculosis." (p. 33).

Johan Bravo found Krafft dead in Rome in December 1829 - only 31 years old - and almost the entire German artist colony attended the funeral.

Theodor Bülau later concentrated almost exclusively on architecture, until the tasks slowly ebbed away, and in the late 1840s he mainly had to support himself as a drawing teacher. Most of his surviving drawings and studies were lost during the bombing of Hamburg during World War II (1939-1945).

DKK 80,000-100,000 / € 10,500-13,500

104

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Portrait of Johan Thomas Lundbye (1818-1848). Unsigned. Inscribed and dated Thom. Lundbye 1846. Drawing ink and wash on paper. Sheet size 24 x 17 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 43, mentioned p. 64, ill. p. 63.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 29).

The present drawing is a preliminary study for the oil painting "Johan Thomas Lundbye" (1846) located at The Museum of National History at Frederiksborg Castle (Inv. No. 1324).

At the age of just fourteen, Johan Thomas Lundbye began receiving drawing lessons from the painter Johan Ludvig Lund (1777-1867) and shortly after he began studying at the Royal Danish Academy of Fine Arts in Copenhagen. At the Academy, Lundbye specialised in landscape painting, and following instructions from his teacher, the art historian Niels Laurits Høyen (1798-1870), he focused on highlighting national characteristics in his depictions of the Danish landscape. Worried about weakening Lundbye's ability to portray the beauty of Denmark, Høyen had advised against a journey abroad. But despite Høyen's reluctance, Lundbye set off across Europe to Rome in 1845, after receiving the Academy's travel grant.

In Rome, Lundbye was welcomed by his friends and artist colleagues Jens Adolf Jerichau (1816-1883) and Thorald Læssøe (1816-1878), and the three friends shared accommodation here. The relationship between Lundbye and the other two gradually worsened during the stay and following a confrontation with both Jerichau and Læssøe, Lundbye decided to move out. To this, Lundbye noted in his journal that the Danish artists in Rome were "with a very few exceptions all a terrible horde" ("Venskabsportrætter fra Rom", p. 64). One of the exceptions was the friend Wilhelm Marstrand, with whom Lundbye spent quite some time with in Rome. In his travelogues, Lundbye writes about how he explored areas around Rome together with Marstrand and the couple Michael (1802-1881) and Sofie Frederikke Raffenberg (1806-1889).

In the present portrait of Lundbye made by Marstrand in Rome, Marstrand has depicted Lundbye wearing a Roman hat. Birgitte von Folsach writes about the portrait (painting) (in Danish): "Here the depiction is more monumental and serious, although it is also friendship portrait. Lundbye has grown a full beard and wears a type of hat that many of the travellers favored. The brown-eyed gaze is not focused, but distant, as if he is somewhere else in his mind" (Birgitte von Folsach, "Tæt på – Wilhelm Marstrands portrætter" in the exhibition catalogue "Wilhelm Marstrand. Den store fortæller", 2020, p. 106).

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It was no secret that Lundbye's time in Italy was characterised by homesickness and longing for Denmark, whereas Marstrand's encounter with Italy and especially Rome gave rise to great inspiration, and it was from Italy he became a major supplier of alluring, whimsical and often amusing depictions of Italian public life.

DKK 80,000–100,000 / € 10,500–13,500



104



105

105 EGRON LUNDGREN

b. Stockholm 1815, d. sst. 1875

Portrait of Joseph Magnus Stäck (1812-1868). Signed with monogram and dated 1846. Double inscribed 'J. M. Stäck'. Pencil on paper. Sheet size 21.5 x 16 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 40, mentioned p. 61, ill. p. 60.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 8).

The Swedish painter Egron Lundgren was among the Swedish artists who joined the Danish Golden Age painters in Italy in the 1840s. Rome was an obvious travel destination for Lundgren, who cultivated romantic landscape paintings, which is presumably also one of the reasons why he managed to live there for so long; from 1841 to 1849.

In Rome, he often visited Caffé Greco, where he met with other Swedish artist colleagues such as Gustaf Wilhelm Palm (1810-1890), Carl Wahlbom (1810-1858), Gustaf Uno Troili (1815-1875), and Joseph Magnus Stäck. In the present portrait, Lundgren has drawn Stäck with a Roman hat, which many of the Scandinavian artists, who came to Rome, wore.

DKK 40,000-50,000 / € 5,350-6,700

Portrait of the Danish writer and poet Hans Christian Andersen (1805-1875). 1834. Signed Küchler. Silverpoint and pencil on paper. Sheet size 11 x 7 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 27, mentioned p. 47 and ill. p. 46 and on the cover of the catalogue.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 22).

"...The artists joined together so closely, so beautifully, as I have not seen since. Scandinavians and Germans formed one circle, the French [...] formed another group." (Hans Christian Andersen, "Mit Livs Eventyr" (My Fairy-Tale Life), 1855, Copenhagen 1908, p. 169).

Supported by a two-year travel scholarship from the foundation 'Fonden ad usus publicos', Hans Christian Andersen arrived in Rome on 18 October 1833. Among the first to welcome him were the poet Ludvig Bødtcher (1773-1874) and the painter Albert Küchler.



Albert Küchler, Hans Christian Andersen, 1834
Frederiksborg · Nationalhistorisk Museum
Photo: Kit Weiss

Küchler had arrived in the eternal city during the autumn of 1830 and had, encouraged by the painter Johan Ludvig Lund (1777-1867), sought out the German artists where he experienced a strong community. Here, he witnessed the initiation of "Sammlung von Bildnissen Deutscher Künstler in Rom" 1832 – a collection of friendship portraits that emphasised the connectedness – socially, artistically and spiritually – of the German artists. Having painted Ludvig Bødtcher already, it was entirely in the German spirit to portray the newly arrived poet and friend Hans Christian Andersen as well.

"A. Kückler paints me at this time, for the sake of friendship and at his own request", writes Hans Christian Andersen in a letter from 17 December 1833 to the patron Councilor Jonas Collin (1776-1861).

In the poet's travel journal, it appears that Küchler carried out drawn studies from different positions to select the most advantageous angle for his final portrait of the poet (The Museum of National History at Frederiksborg Castle, Inv. No. A 701, see photo).

Apart from a small portrait by Adam Müller (1811-1844) drawn in 1833, these studies may be regarded as the earliest known portraits of Hans Christian Andersen. The portrait of the poet with the rapt gaze and upturned eyes, executed with the delicacy of the silverpoint, was Küchler's personal keepsake.

Andersen referred to the portrait in laudatory terms in his journal 31 January 1834:

"I look more ideal in this; the eyes are turned towards Heaven".

Hans Christian Andersen was aware of the importance of the right expression. This was emphasized a few years later in his novel O. T. (1836): "We demand of the portrait painter not only that he perceive the person but perceive him in his happiest moment. The ugly as well as the insignificant face the painter should give peculiar beauty. Every person has moments in which something spiritual or characteristic appears. Nature, even the most barren region, has the same moment, shaped by darkness and light. The poet must resemble the painter, he must seize this moment in people, as in nature."



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In 1816, Küchler was admitted to the Royal Danish Academy of Fine Arts in Copenhagen at the age of 12 and he later became a student of Christoffer Wilhelm Eckersberg (1783-1853). He won the Academy's 'Store Guldmedalje' (the Large Gold Medal), followed by the 3-year travel scholarship. Albert Küchler arrived in Rome in 1830, where he joined the circle of the Nazarene Friedrich Overbeck (1789-1869) - a community that would influence him artistically and religiously. Küchler converted to Catholicism in 1844, and in 1851, he entered the Franciscan order under the name Fra Pietro.

Hans Christian Andersen continued throughout his life to visit Küchler's studio every time he stayed in Rome. However, their friendship cooled after Küchler's conversion to Catholicism. With annoyance, the poet subsequently wrote about the changed relationship with the friend:

"Several years later, when I came to Rome on my second stay, the youthful spirit was gone [with Küchler], his warmth showing through only now and then [...] Now, as we know, a few years ago he was initiated as a beggar monk of Pius 9 [...] God give him the peace and happiness here, he probably, misunderstanding the all-loving God, on a lost path, seeks- and finds! - When we met, He was for weeks and months the enlivening, loving friend; I remember him best from these early days...". (Hans Christian Andersen, "Mit Livs Eventyr" (My Fairy-Tale Life), 1855, Copenhagen 1908, p. 165).

Albert Küchler's final years were characterised by increasing loneliness, discouragement, and not least a failing sight.

DKK 200,000-250,000 / € 27,000-33,500



107

107

LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Frederik Rohde (1816-1886). Signed with monogram and dated Rom 47. Pencil on paper. Sheet size 26.5 x 21 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 22, mentioned p. 40, ill. p. 41 and on the back of the catalogue.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 21).

Frederik Rohde studied at the Royal Danish Academy of Fine Arts in Copenhagen in the years 1830-34 and was a student of Johan Ludvig Lund (1777-1867).

In the years 1842-1847, Rohde went on a long trip abroad to Germany and Italy, and it was in Rome in 1847 that Frølich made this fine portrait of his close friend.

Rohde was a valued part of the artist circles of the time both in Copenhagen and in Munich and Rome during his trip abroad. He was friends with many of the well-known Danish Golden Age artists, including Christen Købke (1810-1848), from whom he also received education. After his return from Italy in 1847, he became a member of the board of Kunstforeningen (the Art Association) in Copenhagen.

DKK 60,000-80,000 / € 8,050-10,500



108

108

LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Ernst Meyer (1797-1861). Signed with monogram and dated Olevano 47. Pencil on paper. Sheet size 20 x 15.5 cm. Unframed.

Exhibited: *The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 21, mentioned p. 40, ill. p. 39.*

Provenance: *Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 38b).*

In the exhibition catalogue "Venskabsportrætter fra Rom", this very fine description of Ernst Meyer and his close friends and large circle of friends appears (in Danish): "It is no coincidence that Lorenz Frølich's portrait of Ernst Meyer is inscribed 'Olevano'. Upon his arrival in Rome in 1824, Meyer immediately sought out the German artist colony in the mountain town. Thorvaldsen's first biographer, J. M. Thiele, writes in 'Af mit livs Aarbøger': "Signor Ernesto remained, as is well known, a faithful friend of these first Roman acquaintances in Olevano until the day of his death". Danish as well as German fellow artists sought Meyer's company in Olevano. And the good motives, of course. Meyer expressed this with usual irony and humor: "I really don't want them out there; they are stealing the motives from me." The characteristic portrait was probably made in connection with Frølich and Marstrand's visit to Olevano in early 1847. Marstrand also made a portrait of the friend - painted en face. For both portraits, Thiele's description of Meyer's radiance is quite apt: "den scharfen, durchdringenden Blick (...) sowie seine scharfen, oft witzigen Äusserungen." Whether it was the local mountain farmers, colleagues, his own Jewish ancestry or women, Meyer had a quick and often mischievous retort. In the spring of 1846, Lundbye and the Raffenberg's visited Meyer in Olevano. Frederikke Raffenberg, a dilettante in the art of drawing, sat down next to Meyer to draw. Meyer's good advice to Mrs Frederikke was: "Hören Sie mit der Kunst auf und üben Sie in der Küche." On the last day of January 1861, Meyer had breakfast at Caffé Greco. Here he collapsed after a stroke. At home, friends watched over him until he died the following morning. In torchlight and attended by 300 friends, Ernst Meyer was laid to rest in the Mosaic Cemetery in Rome." (p. 40).

It is almost impossible to understand that this friendly and good-natured-looking gentleman is the same as the very serious and self-conscious artist who portrayed himself in 1830 (see cat. no. 102).

DKK 60,000–80,000 / € 8,050–10,500



109

109 LORENZ FRÖLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Harald Conradsen (1820–1905). Signed and dated L. Frøl. Neapel 1849. Pencil on paper. Sheet size 23 x 18 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 18, mentioned p. 36, ill. p. 36.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 32).

The sculptor and medalist Harald Conradsen was admitted to the Royal Danish Academy of Fine Arts in Copenhagen in 1832 and won 'Den Store Guldmedalje' (The Large Goldmedal) in 1845 followed by the 3-year travel scholarship and he travelled in the years 1846 to 1850 to Rome, Naples, Paris and London.

Harald Conradsen was known as a highly valued friend among fellow artists in Rome, and it is very well described in the exhibition catalogue "Venskabsportrætter fra Rom" (in Danish):

"...24 September, I left Naples to get closer to my home – said goodbye to Frölich and Winstrup." The quote comes from Harald Conradsen's extensive travel journal 1847–49. His travel journals and numerous letters testify that he was a well-liked and modest friend – and that he looked forward to coming home to his girlfriend Regina. Thorald Læssøe and L. A. Winstrup seem to have been his steady companions – and not least Jens Adolph Jerichau, about whom Wilhelm Bissen stated: "Who like Jerichau had a Conradsen!" Jerichau mentions the friendship relations in a letter to his wife and painter Elisabeth Jerichau Baumann: "Thorald, Harald and I, we are the strongest friends; Harald Conradsen is a wonderful person, and I am fully convinced that a firm and heartfelt friendship will always have a place between him and me, and we could be very much for each other for the rest of our lives, we look after each other as people and as artists [...] I also live in good friendship with Frölich and Winstrup; but it is not of that importance." After returning from Rome, Frölich maintained an artistic connection to both Winstrup and Conradsen. [...]" ("Venskabsportrætter fra Rom", p. 36).

DKK 20,000–25,000 / € 2,700–3,350



110

110 LORENZ FRØLICH

b. Copenhagen 1820, d. Hellerup 1908

Portrait of Laurits Albert Winstrup (1815-1889). Signed with monogram and dated Napoli 1849. Pencil on paper. Sheet size 29 x 22.5 cm Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 23, mentioned p. 40-42, ill. p. 42.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 31).

In 1847, the Danish architect Laurits Albert Winstrup received the The Royal Danish Academy of Fine Art's large travel scholarship and travelled over a 4-year period to Germany, Austria, Italy, Greece, Turkey, England and France. He arrived in Rome in December 1847 and immediately sought out the company of his compatriots at Caff  Greco. He describes in his travel journal how he in the following days, among other things, went around looking for accommodation together with Fr lich and here meets the rest of the 'artist colony', among others Wilhelm Marstrand (1810-1873), Albert K chler (1803-1886), Ernst Meyer (1797-1861) (see cat. no. 102), Jens Adolf Jerichau (1816-1883), Thorald L ess e (1816-1878), Harald Conradsen (1817-1905), Thorald Brendstrup (1812-1883) (see cat. no. 93) and many more. Winstrup quickly became a permanent and valued part of the circle of friends in Rome.

The architect Harald Conrad Stilling (1815-1891) writes in his travel journal from April 1851 about a very pleasant evening among the artists on a trip to the Alban Hills (in Danish): "... and over a bottle of the famous Lacrym  Christi, which I drank for the first time, we sat cheerfully and chatted until bedtime, when Winstrup and I had one of the usual enormously large and high beds to share together, Fr lich and Steenberg a similar one in another room..." ("Venskabsportr tter fra Rom", p. 42).

After his long stay abroad, Winstrup left Rome in 1851 to become the City Clerk of Works in Flensburg.

DKK 20,000-25,000 /   2,700-3,350



111

111

CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

Portrait of Edvard Collin (1808-1886). Signed C. Bl. Sepia, drawing ink and wash on paper. Sheet size 29.5 x 19.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 3, mentioned p. 20, ill. p. 20. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 10).

The Danish public servant and later Permanent Secretary in the Ministry of Finance Edvard Collin had a central position in the Danish art scene. Besides being a benefactor and close friend of Hans Christian Andersen (1805-1875), he served as secretary for the foundation named 'Fonden ad usus publicos' from 1832 to 1842. A foundation, which aimed to provide financial support to promising artists and scientists, who wished to embark on a journey abroad. Collin, during his time as secretary, helped lay the groundwork for a community between the Scandinavian artists in Italy. Following the establishment of "De Danskes Bogsamling i Rom" in 1833, Collin played a crucial role in obtaining funds and books for the collection. The library and its reading circle quickly became a meeting place for Scandinavian artists who travelled to Italy in the first half of the 19th century. Edvard Collin himself spent the winter of 1862-1863 in Rome, from where he sent a letter from his travels home to the composer and friend Johan Peter Emilius Hartmann (1805-1900) (in Danish): "... However, I will inform you of the artists of the Danish Colony: The painters: Vermehren, Olrik, Bloch, Gärtner, F.C. Lund, the sculptors Bissen, Holbech, and Ravnkilde... We stick closely together."



112

112

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Portrait of Christian Meyer Ross (1843-1904). Signed and dated P. S. Krøyer Rom 22. April 81. Pencil on paper. Sheet size 24 x 16 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 26, mentioned p. 45, ill. p. 45.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 20).

The two Norwegian painters Christian Meyer Ross and Peder Severin Krøyer met each other as early as in the 1860s, when they both studied at the Royal Danish Academy of Fine Arts in Copenhagen. After three years in Copenhagen, Ross continued his education in Munich as a student of Wilhelm von Diez (1839-1907), where he studied the historical genre painting.

After completing his studies in Munich, Ross lived for a number of years in Paris before settling in Rome. It was in Italy, in Florence in 1879, that he again met Krøyer. Here, they spent a short month together with their Norwegian compatriot Eilif Peterssen (1852-1928), before the journey continued to Rome, where Ross lived until his death in 1904. During a joint stay in Sora, a small city east of Rome, Krøyer wrote several letters in which he describes his work but also the working conditions in the sunny city. In a letter to his friend and colleague Frants Henningsen (1850-1908), he writes on 15th of August 1880 (in Danish): "I am having a terribly nice time here; Eilif Peterssen and Ross have come here, we have an instrument, sing quartets (4th voice is an Neapolitan engineer) and spend our free time at (the) best. (..) You can hardly do without comrades' criticism and company for long periods of time" (Ernst Mentze, "P. S. Krøyer. Kunstner af stort format – med brændte vinger", pp. 90-91). Ross is also included in Krøyer's work "Breakfast in Sora" (1880) (Nasjonalmuseet, Inv. No. NG.M.01570).

Christian Meyer Ross was a central figure among the Scandinavians in Rome, and for a number of years he was chairman of Skandinavisk Forening. His home in Rome became a center for Scandinavian artists, and Ross' contacts to the cosmopolitan bourgeoisie helped the artists finance their stay through commissions. In the present portrait – painted on the same day as Krøyer's portrait of Eilif Peterssen – Krøyer has depicted Ross in profile. His gregarious nature, as seen in the quote above, is set aside for a moment in this portrait, where he appears more formally.

DKK 30,000–40,000 / € 4,000–5,350



113

113 CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

Portrait of Claus Anton Kølle (1827-1872). Signed and dated C. Bloch 1861. Sepia, drawing ink, wash and white on paper mounted in passepartout. Visible size 43 x 31 cm. Unframed. Exhibited: *The Nivaagaard Collection, "Venskabsportrætter fra Rom"*, 2016, Cat. No. 8, mentioned p. 24, ill. p. 26. Brigham Young University Museum of Art, *"Lasting Impressions: Etchings and Drawings by Carl Bloch"*, 2018.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 8).

With the help of a smaller travel grant from the Royal Danish Academy of Fine Arts in Copenhagen, landscape painter Claus Anton Kølle stayed in Rome from 1860 to 1861. His initial works from here have a similarity in terms of delicacy to the Danish painters Constantin Hansen's (1804-1880) and Christen Købke's (1810-1848) renderings of similar subjects. Later, he developed a more personal expression, in which the gentle, poetic atmosphere, which is Kølle's main strength as a painter, especially shines through. Kølle was quiet by nature, loyal to his friends, and mild in his judgment of others. During his stay in Rome, he frequented Skandinavisk Forening daily. His helpfulness made him friends, and among them, he could express himself with firmness on artistic matters.

DKK 20,000-25,000 / € 2,700-3,350



114

114

C. A. KØLLE

b. Strandby 1827, d. Copenhagen 1872

Portrait of Carl Bloch (1834-1890). Signed and dated C. A. Kølle 17. October Lampebelysning (Lamplight) 1861. Pencil on paper. Sheet size 25.5 x 16.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 28, mentioned p. 50, ill. p. 48. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A II 8).

The two artists have been facing each other in the lamplight during the execution of the present portrait. It might seem like a situation where one would expect some intimacy, but Bloch was not an artist who formed many close friendships. Among his close friends was the writer Frederik Bøgh (1836-1882), the painter Anton Dorph (1831-1914), and the poet Hans Christian Andersen (1805-1875). In a letter to Andersen, Bloch writes (in Danish): "Thank you, dear beloved Friend, for your Letter to me, but we do not address each other as 'You' unless we are alone, as we are now. Your ever-devoted Friend, Carl Bloch."

Kølle and Carl Bloch knew each other from the Royal Danish Academy of Fine Arts in Copenhagen. During their reunion in Rome, they portrayed each other, but they probably never discarded the formal address of 'De' for the informal 'du' as was the case with Bloch and Andersen as Bloch describes in the above letter. Nevertheless, Kølle has drawn a sympathetic portrait of an artist who, despite great recognition, was marked by doubt and periods of melancholy.

DKK 20,000-25,000 / € 2,700-3,350



115

115 CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

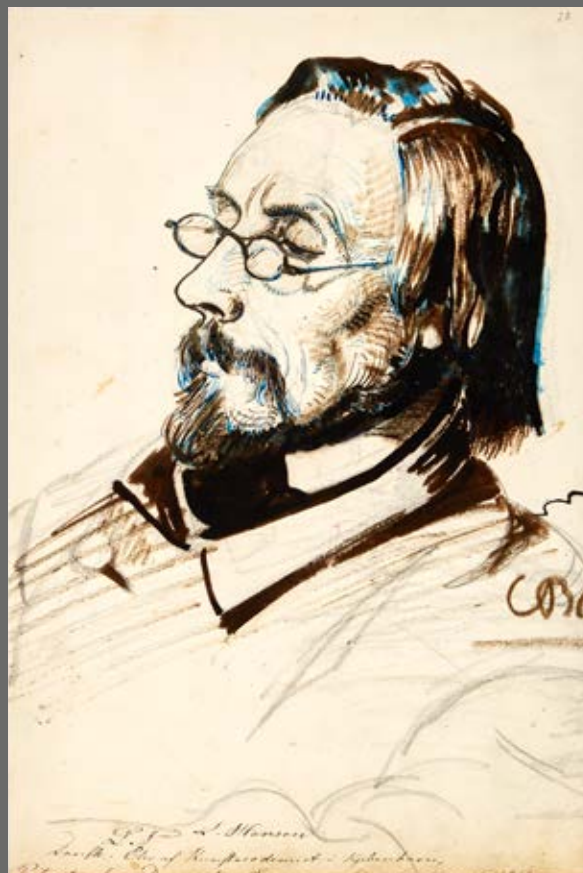
Portrait of Lorentz Dietrichson (1834–1917). Signed C. Bloch. Sepia, drawing ink and wash on paper. Sheet size 46 x 33.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 4, mentioned p. 20, ill. p. 21. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 9).

The Norwegian art historian Lorentz Dietrichson played a central role in fostering the Nordic culture and sense of community in the Scandinavian countries as well as during his stay in Rome. Dietrichson resided in Rome in the years 1862–1865, where he, as the librarian in Skandinavisk Forening, became a unifying figure in the association's literary circle, which among others included the Norwegian playwright Henrik Ibsen (1828–1906). Lorentz Dietrichson managed to visit almost every country in Europe and became a popular lecturer on subjects such as literature, art history, and the art industry. Throughout his life, he wrote articles about art in Norwegian, Swedish, and Danish newspapers and published great scientific works on Scandinavian literary history. His interest in the common Scandinavian identity brought him a large circle of friends, including both Scandinavian scientists, politicians, and notably artists, and among them was Carl Bloch.

DKK 20,000–25,000 / € 2,700–3,350



116

116 CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

Portrait of Lars Hansen (1813-1872). Signed C. Bl. Sepia, wash and watercolour on paper. Sheet size 30 x 20 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 6, mentioned p. 22, ill. p. 23. Brigham Young University Museum of Art, "Lasting Impressions: Etchings and Drawings by Carl Bloch", 2018.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A II 2).

The author Vilhelm Bergsøe (1835-1911) included the painter Lars Hansen as a character in "Fra Piazza del Popolo" (1861), a famous Danish novel depicting life among a group of Scandinavians in 19th-century Rome. In his accounts from Rome art historian Frederik Knudtzon (1843-1917) portrays "Gamle Hansen" (old Hansen) as a friendly person, albeit with his quirks. The artist felt persecuted and believed that the world consisted of two types of people: "the Bucks" and "the Sheep". Unfortunately, Hansen himself belonged to the flock of sheep, subjected to the power and inconsiderate behavior of the bucks. The outspoken Norwegian playwright Henrik Ibsen (1828-1906), on the other hand, was perceived as one of the leading bucks of the artist colony. However, this did not prevent the Danish painter and Norwegian playwright from forming a close friendship while Hansen served as secretary and librarian of Skandinavisk Forening and Ibsen sat on its board.

DKK 20,000-25,000 / € 2,700-3,350

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P. S. KRØYER

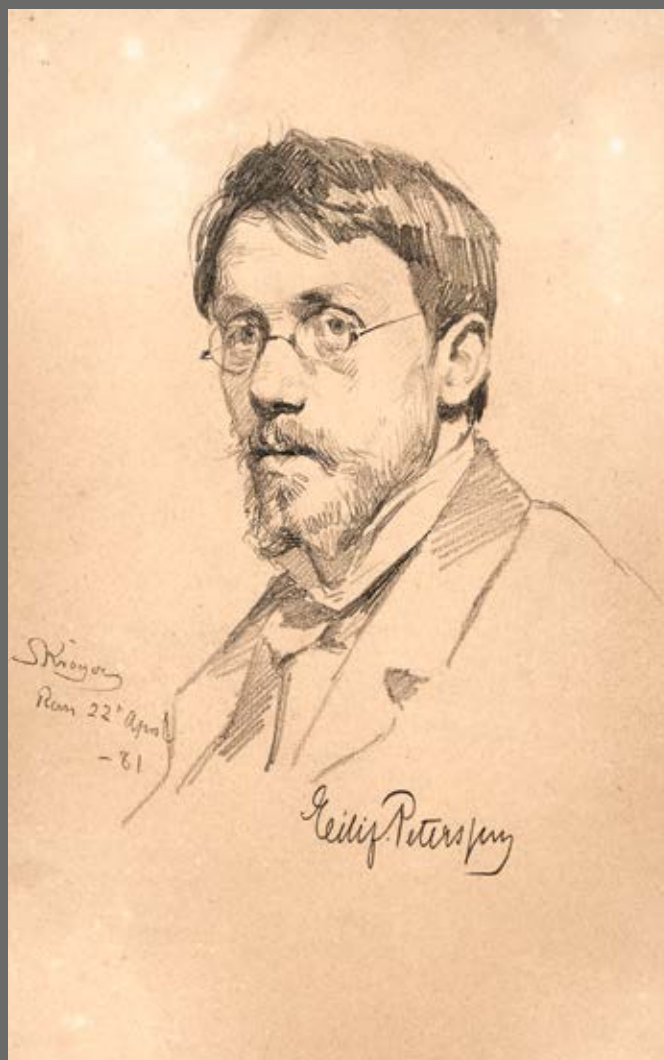
b. Stavanger 1851, d. Skagen 1909

Portrait of Eilif Peterssen (1852-1928).
Signed and dated P. S. Krøyer Rome 22.
April 81. Pencil on paper laid on paper.
Sheet size 24 x 16 cm. Unframed.

*Exhibited: The Nivaagaard Collection, "Ven-
skabsportrætter fra Rom", 2016, Cat. No. 25,
mentioned p. 44, ill. p. 45.*

*Provenance: Circolo Scandinavo / Skandina-
visk Forening i Rom (Inv. No. A 21).*

*A few years after graduating from the Royal
Danish Academy of Fine Arts in Copenhagen,
Peder Severin Krøyer and his good friend and
artist colleague Frans Schwartz (1850-1917)
went on their first long trip abroad. They
travelled to Germany, and in Munich Krøyer
met the Norwegian artist Eilif Peterssen.
Here, Krøyer and Peterssen painted each
other's portraits for the first time.*



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In 1879, Krøyer and Peterssen met in Italy, where they travelled to several destinations together. In the painting "Breakfast in Sora" (1880) (Nasjonalmuseet, Inv. No. NG.M.01570) Krøyer has painted himself, his artist colleagues Christian Meyer Ross (1843-1905) and Eilif Peterssen and Peterssen's wife Nicoline Peterssen around a lunch table. It was one of Krøyer's first paintings of friends - a genre he practised several times during his artistic career. The three artist colleagues were also in Rome together in 1881, and on the same day Krøyer drew both Peterssen's and Ross' portraits. In Krøyer's portrait of Peterssen, we see the artist with his face turned slightly to the left and with his eyes almost observing Krøyer's short pencil strokes.

Peterssen is also portrayed in Krøyer's painting "At Lunch" (1883) (The Art Museums of Skagen, Inv. No. SKM657), which was painted during a stay, Peterssen had in Skagen. Krøyer also wanted him to be in his famous painting "Hip, Hip, Hurrah!" (1888) (Gothenburg Museum of Art, Inv. No. F 62), but Krøyer was not able to persuade Peterssen to come to Skagen again. Although Eilif Peterssen did not return to Skagen again until 1905, he was a central figure of the social life among the artists, while he was there. In his autobiographical notes, the painter Michael Ancher (1849-1927) describes in great detail how Peterssen's birthday was celebrated by the members of the artist colony led by Krøyer.

DKK 80,000-100,000 / € 10,500-13,500

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EILIF PETERSSEN

b. Christiania 1852, d. Bærum 1928

Portrait of Peder Severin Krøyer (1851-1909). Signed and dated Eilif P. 81 and inscribed P. S. Krøyer. Red chalk on paper. Sheet size 24 x 15.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Ven-skabsportrætter fra Rom", 2016, Cat. No. 47, mentioned p. 71, ill. p. 70.

Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. A 34).

Eilif Peterssen was educated as a history painter in both Norway, Denmark and Germany. He began his education in Kristiania at Johan Fredrik Eckersberg's (1822-1870) painting school, from where he left to go to Copenhagen to study at Christian Vilhelm Nielsen's (1833-1910) drawing school together with the painters Michael Ancher (1849-1927) and Fritz Thaulow (1847-1906). However, the base of his artistic practice was laid during his years in Karlsruhe and later Munich. It was in Munich in 1875 that Eilif Peterssen and Krøyer first met and the first time they portrayed each other.

In 1879-83, Peterssen was staying in Italy, where he met Krøyer again, and they were together on several occasions for longer periods of time, e.g. in Rome and Sora. On the same day - 22nd of April 1881 in Rome - Peterssen and Krøyer portrayed each other again. In red chalk, Peterssen has drawn Krøyer in profile, looking to the right; his chin is slightly raised, his eyebrows are a bit wrinkled and the expression in his gaze is more determined than Krøyer's portrait of Peterssen, which is more mild. A new era in Peterssen's artistic practice began during his stay in Italy, where Peterssen was introduced to modern trends, i. a. conveyed through Krøyer.

In 1883, Peterssen visited Skagen for the first time, where he spent the summer with Krøyer, but also the painters Wilhelm Peters (1815-1883), Oscar Björck (1860-1929) and the married couple Michael and Anna Ancher (1859-1935). Here, Peterssen was again inspired by Krøyer and practiced the plein-air painting together with the rest of the artist colony in Skagen. Peterssen kept the contact with his Scandinavian friends, even though he returned to Norway more permanently.

DKK 80,000-100,000 / € 10,500-13,500



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PAINTER UNKNOWN, 19TH CENTURY

Portrait of Robert Wilhelm Ekman (1808-1873). Unsigned. Inscribed Personage inconnu (Unknown person). Pencil on paper. Sheet size 19 x 14.5 cm. Unframed.

Exhibited: The Nivaagaard Collection, "Venskabsportrætter fra Rom", 2016, Cat. No. 51, mentioned p. 75, ill. p. 74.

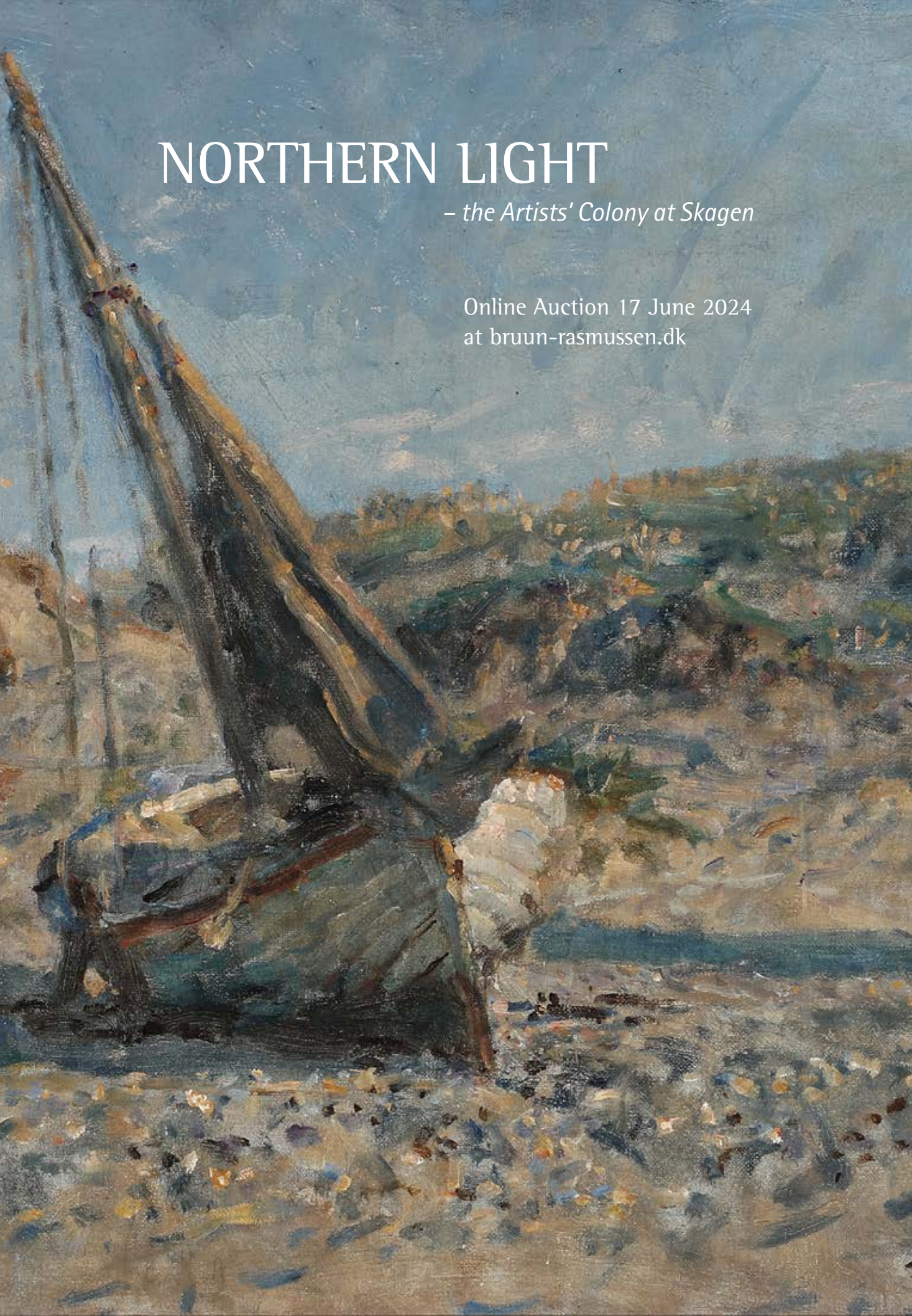
Provenance: Circolo Scandinavo / Skandinavisk Forening i Rom (Inv. No. AI 24).

Robert Wilhelm Ekman began his education in his home country Finland, before going to Sweden with his brother to study at the Royal Swedish Academy of Fine Arts in Stockholm. Here Ekman completed his education in 1836 and was afterwards rewarded a generous travelling grant for having excelled in his studies.

The grant financed Ekman's trip to Italy (1840-43), where he settled in Subiaco, not far from Rome. In Italy, Ekman often socialized with his Scandinavian colleagues as described in the catalogue "Venskabsportrætter fra Rom" (in Danish): "At local taverns in Rome, he met Scandinavian colleagues - even so often that several were reportedly worried about the Finnish artist's work" (p. 75).

The joy of life and the Italian surroundings is reflected not only in the present drawing by Ekman, but also in his painterly production, as he only produced a limited amount of paintings during his stay in Italy. In the present portrait, Ekman is depicted wearing a robe and a patterned hat sitting askew on the top of his head. With his eyes on the long pipe and his hand supporting his head, he looks very relaxed sitting in the chair.

DKK 20,000-25,000 / € 2,700-3,350



NORTHERN LIGHT

– *the Artists' Colony at Skagen*

Online Auction 17 June 2024
at bruun-rasmussen.dk

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for Liveauktioner og er gældende fra 1. februar 2017.

BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

- 1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerlag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- 2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- 2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- 2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- 2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

- 3.1 Udbudte genstande udstilles op til auktionen i et show-room hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 Liveauktioner overværes af en af Justitsministeriets beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 25,6 % af hammerslaget + moms af salæret, i alt 32 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.
- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "M" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvaskeovngivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
 - A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
 - B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
 - C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves af de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 03.24

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 25,6% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 03.24

